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Paul preaching at Athens.

Frontispiece



J. J. Hornell & Son print.

Printed for I. Buckland, & J. Payne in Pater Noster Row.

G4417r

R H E T O R I C;

O R, A
V I E W
OF ITS PRINCIPAL
T R O P E S
A N D
F I G U R E S,
IN THEIR ORIGIN AND POWERS:
WITH A VARIETY OF
RULES to escape ERRORS and BLEMISHES,
AND ATTAIN
PROPRIETY AND ELEGANCE
I N
C O M P O S I T I O N.

By THOMAS GIBBONS, D.D.

4784.86
39.45

Ut enim hominis decus, ingenium, sic ingenii ipsius lumen est eloquentia. CICER: DE CLARIS ORATOR: § 15.

L O N D O N:

Printed by J. and W. Oliver in Bartholomew-Close; and
Sold by JAMES BUCKLAND and JOHN PAYNE, both
in Paternoster-Row. M D C C L X V I I .

[Price Six Shillings.]

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ДОКУМЕНТЫ

Документы

Сборник

T O
H I S G R A C E
T H E R I C H A R D
D U K E O F
N E W C A S T L E,

M Y L O R D,

THE LOQUENCE is of so much
Importance in the Senate, in the
Pulpit, and at the Bar, that every
Attempt to facilitate and extend the Know-
ledge of its Principles and Powers, not only
needs no Apology, but may hope for some
Degree of Commendation.

DEDICATION.

AN Essay of this Kind, my Lord, I have made; which, though it may have little Merit of its own, yet is enriched, at no small Expence of Attention and Labour, with such numerous, and, if I mistake not, apposite and elegant Examples, from the most celebrated Authors, both ancient and modern, as may secure it a candid Reception with all who have a Taste for the Beauties of Language and Oratory.

WILL Your Grace be pleased to accept, with Your usual Condescension and Goodness, this small Tribute, offered through Your Hands, to the Interests of Learning? And as You have honoured the Author with Your Friendship, may he be allowed to hope, as far as Your Grace's Sentiments of his Performance will permit, for the Encouragement of a Work, which he flatters himself is calculated to investigate the Sources of true Eloquence, to open the Way to its Attainment, and to inspire and impress the Ideas of its inimitable Beauties, and

D E D I C A T I O N.

and astonishing Influence upon the human Mind? ~~all the Muses assist him~~ and with His aid he will do much good.

Such Encouragement, my Lord, I rather promise myself, as I am now addressing the CHANCELLOR OF THE UNIVERSITY OF CAMBRIDGE; a Character, which, while it presents You to the World as the Friend of Learning, as well as the Patron of that celebrated Seat of the Muses, will apologize for my Ambition of honouring my Treatise with Your illustrious Name.

I MIGHT here at large recite Your Grace's unquestionable Merits, and distinguished Honours; and particularly, Your uniform Attachment, through a long Series of Years, to the Cause of Liberty, and the Protestant Succession in the House of H A N O V E R. But these are Subjects which rather fall within the Province of an Historian, than a Writer on Rhetoric; and it might be deemed an Instance of the Inutility of the Art I am recommending, to apply the Powers of Oratory to a

DEDICATION.

Character so well known as Your Grace's, and which then appears in its striking Lustre, when exhibited in all the Simplicity of plain Narration.

I SHALL only add, my Lord, that was it possible for Your Grace to enumerate all Your Friends, and perfectly know the Degrees of their Regard, You would not find one in the vast Number, who feels a warmer Zeal for Your Grace's Honour and Happiness, both in the present and future Worlds, than,

MY LORD,

YOUR GRACE'S

Most Faithful,

Obedient, and

Humble Servant,

THOMAS GIBBONS.

T H E
P R E F A C E.

THE Ingenious and Reverend Mr ANTHONY BLACKWALL several years since favoured the world with a Treatise, intitled, *An Introduction to the Classics*, the second part of which contains a Dissertation on the Tropes and Figures of *Rhetoric*; and since his publication, Dr JOHN WARD's *System of Oratory* has been printed, in which there is a particular and judicious consideration of the same subjects.

But yet these Writers have not so entirely gathered the harvest of *Rhetoric*, as not to leave behind them large sheaves, with which a successor might fill his bosom, and considerably contribute to the knowledge and entertainment of such persons, who may be desirous of further acquisitions from this very valuable and delightful field of polite literature.

In this service the Author of the following sheets has employed his attention and diligence, and has made his researches into ARISTOTLE, CICERO, DIONYSIUS HALICARNASSENSIS, HORACE, SENECA, QUINTILIAN, LONGINUS, HERMOGENES, DIONYSIUS PHALEREUS, and TIBERIUS RHETOR, among the ancients; and into VIDA, CAUSSINUS, GLASSIUS, VOSSIUS, FENELON, ROLLIN, TRAPP, ADDISON, POPE, MELMOTH, SPENCE, and LOWTH, among the moderns.

To these Critics he has endeavoured to hold the burning-glass, and collect the rays, which they have severally diffused, that they might shine together in a single volume upon the Tropes and Figures of *Rhetoric*.

P R E F A C E.

The Author of the ensuing Treatise has also been very liberal in his quotations from the most celebrated Writers both ancient and modern, of suitable, and, as they appeared to his judgment, lively and beautiful examples of the several Tropes and Figures upon which he has treated.

As bees, wide-wand'ring thro' the blossom'd groves,
Freely extract whatever sweets they find ;
So we each golden sentiment select,
T'enrich and dignify our humble page *.

If the quotations should seem profuse, or more than were needful for the Author's purpose, his apology must be, that it was difficult for him to deny the insertion of opposite and elegant passages from Writers of the first reputation ; that these passages may enliven, as well as embellish his Work ; and that young persons, and especially such who are candidates for the learned professions, may, by the citations of some of the bold and animated Tropes and Figures from the most eminent Authors, both in prose and verse, catch something of their flame, or at least be allure to a more intimate acquaintance with their Works, and especially with the Orations of DEMOSTHENES and CICERO, those distinguished monuments of the powers of human genius, and which, through all the revolutions of time, will challenge the honours and admiration of mankind.

Next to the famous Orators repair,
Those ancient, whose resistless eloquence
Wielded at will that fierce democratie,
Shook th' arsenal, and fulmin'd over Greece,
To Macedon, and ARTAXERXES' throne †.

* Flouiferis ut apes in saltibus omnia limant,
Omnia nos itidem depascimur aurea dicta.

LUCRET. lib. iii. ver. 11.

† MILTON's *Paradise Regained*, book iv. line 267.

P R E F A C E.

Among the Writings to which the Author has been obliged for pertinent and striking instances of the Tropes and Figures, he owns himself largely indebted to the sacred Scriptures; those sacred Scriptures, which, while he reveres as the Oracles of GOD, graciously communicated for the instruction and advantage of mankind in their highest and everlasting interests, so he also admires, as containing in immense variety the most beautiful flowers, and the most august sublimities of RHETORIC. And not only has he ingrafted great numbers of them into his Work, but he has also taken the liberty to descant upon several of them, that they might appear in their undiminished excellence and glory.

But after all the obligations the Author of the following pages acknowledges himself to lie under to Writers ancient and modern, Critics, Orators, and Poets, he makes himself responsible for many disquisitions and strictures in the course of his Work; and as he has not spared his pains to collect remarks and observations from others, so he has been far from being defective in his own. How successful he has been in his attempts, must be left with his Readers to determine.

He thinks it not improper to mention, that the translations of the passages from the *Greek* and *Latin* Writers he has cited are to be ascribed to himself; and that he is certain, he has hereby secured this advantage, if there should be no other resulting from his labour, that the examples he has produced from those Authors are not imperfectly represented, as they might have been by translators, who had not the inducements of the *Rhetorician*, to preserve exact and inviolable the Trope or Figure contained in particular words or sentences.

The

P R E F A C E.

The Reader will also find a Versification of the several Tropes and Figures, with suitable, and, under some of them, various instances. As they appear in verse, they may be the more easily committed to memory, where they will lie ready for immediate recollection and use upon all occasions.

I might here enter upon a general survey of the excellency and powers of RHETORIC, and largely shew that its Tropes and Figures are the beauty, the nerves, the life, and soul of Oratory * and Poesy, and that they

* What flatness and languor will unavoidably overspread orations destitute of *Tropes* and *Figures*, and, on the other hand, what amazing spirit and ardor RHETORIC is capable of infusing into our speeches, we may learn from the following passage in CICERO's first *Catilinarian*.

The Orator attacks in person, and before the senate, the wicked and horrible CATILINE, who designed nothing less than the burning of *Rome*, and the slaughter of its citizens, and yet at that very juncture dared to take his place in the senate-house. The beginning of the speech, stripped of its Figures, while the sense is inviolably preserved, will run in this manner.

" You a long time abuse our patience, CATILINE. Your
" madness a great while eludes us. We are long insulted by
" your boundless rage. Neither the nocturnal guards of the
" palace, nor the watch of the city, nor the general consternation,
" nor the unanimous consent of the virtuous among us,
" nor our assembly in this strongly fortified place, nor the
" countenances and looks of these fathers of *Rome*, seem to
" make any impression upon you. Your counsels are discovered.
" You see the whole senate is fully convinced of your
" plot. None of us are ignorant what you did last night,
" and the night before; at what place you was, what persons
" you convened together, and what measures were concerted.
" These are sad times; the age is very corrupt, that the fe-

" nate

P R E F A C E.

they therefore deserve our first regard and constant cultivation ; or I might trace its improvements from the time of ARISTOTLE to the present age, and distinctly consider the several Writers upon the subject ; or I might entreat the candor of the Public to the defects and blemishes that may be too visible in my Work,
from

“ nate should understand this, that the Consul should see this,
“ and yet that this traitor should live, should even appear now
“ in the senate, and share in our public councils, while his eyes
“ mark every one of us for destruction.”

May I not say of this passage, thus divested of its *rhetorical Figures*, as MILTON does of the rebellious angels, before the omnipotent thunders and terrors of the MESSIAH expelling them from heaven ;

Exhausted, spiritless, afflicted, fall'n ?

But what an inimitable vehemence and force do we find in the very same passage, as it appears clothed by the Orator with the *Erotesis*, *Ecphonesis*, and *Epanaphora* ?

“ How long will you abuse our patience, CATILINE ? How
“ long shall your madness elude us ? How long are we to be
“ insulted by your boundless rage ? Does not the nocturnal
“ guard of the palace ; does not the watch of the city ; does
“ not the general consternation ; does not the unanimous con-
“ sent of the virtuous ; does not our assembling in this strongly
“ fortified place ; do not the countenances and looks of these
“ fathers of *Rome*, make any impression upon you ? Are you
“ not sensible that your counsels are discovered ? Do you not
“ see that the whole senate is fully convinced of your plot ?
“ Who among us do you imagine is ignorant of what you did
“ the last night, and the night before ; at what place you was,
“ what persons you convened together, and what measures
“ were concerted ? O times ! O manners ! The senate un-
“ derstands this, the Consul sees this, and yet this traitor
“ lives. Lives ! He even appears now in the senate, shares in
“ our public councils, and with his eyes marks out every one
“ of us for destruction.”

P R E F A C E.

from pleas drawn from my various connexions in life, and, above all, from the great and incessant demands the discharge of my sacred Function makes upon my time and labour; but I shall decline any further enlargements, and directing myself to Students and young Gentlemen, to whom these papers may be peculiarly serviceable, conclude with the words of DIONYSIUS HALICARNASSENSIS to his friend RUFUS. " You will receive my present, which will turn to good account, provided you are willing industriously to peruse, and daily exercise yourself in it, as a matter that may greatly promote your improvement; for the precepts of art can by no means form eloquent speakers without attention and practice; and your future application and laborious studies are absolutely needful to crown my directions with success *."

* Τεθ' εξεις δωρον ημετερον, ω ΡΥΦΕ, πολλων ανταξιον αλλων,
ει βεληθειν ει ταις χερσι τε αυται συνεχως, ωσπερ τι και αλλο
των παντων χρησιμων, εχειν, και συνασκειν αυταις καθ' ημεραν
γυμνασταις. Ου γαρ ανιαρην τα παραγγελματα των τεχνων εστι
δεινους ανιαγωνισας ποιησαι τας βουλομενους διχα μελετης τε
και γυμναστιας αλλ' επι τοις πονειν και κακοπαθειν κειται η σπυ-
δαια ειναι τα παραγγελματα και λογια αξια, η φαυλα και
αχερητα. DIONYSIUS HALICARNASSENS. de Composit. Verb.
vol. ii. p. 60. edit. HUDSON.

London,
Oct. 22, 1767.

T H E

THE
C O N T E N T S.

With a Mark upon the several Tropes and Figures,
to direct the Reader on what syllable
the accent should be laid.

P A R T I.

C HAP. 1. <i>The general Nature of the Tropes,</i>	<i>Page 1---20</i>
Chap.2. <i>The Métaphor,</i>	21---53
Chap.3. <i>The Allegory,</i>	54---65
Chap.4. <i>The Métonymy,</i>	66---70
Chap.5. <i>The Synécdoche,</i>	71---76
Chap.6. <i>The Irony,</i>	77---83
Chap.7. <i>The Hypérbole,</i>	84---97
Chap.8. <i>The Catachrésis,</i>	98---103

VIDA's Account of the Nature of Tropes,
&c. 104---111

The various kinds of Tropes versified,
with suitable examples under each
of them, 112---115

P A R T II.

Chap.1. <i>The general Nature of Figures,</i>	119---127
Chap.2. <i>An Ecphonésis, or Exclamation,</i>	128---133
Chap.3. <i>An Aporía, or Doubting,</i>	134---140
Chap.4. <i>An Epanorthósis, or Correction,</i>	141---148

Chap.

C O N T E N T S.

Chap. 5.	<i>An Aposiopésis, or Suppression,</i>	Page 149---156
Chap. 6.	<i>An Apóphasis, or Denial,</i>	157---162
Chap. 7.	<i>An Anacoénosis, or Communication,</i>	163---167
Chap. 8.	<i>An Anástrophe, or Inversion,</i>	168---175
Chap. 9.	<i>An Erotésis, or Interrogation,</i>	176---190
Chap. 10.	<i>A Prolépsis, or Prevention,</i>	191---200
Chap. 11.	<i>A Synchorésis, or Concession,</i>	200---207
Chap. 12.	<i>An Epanáphora, or Repetition,</i>	207---213
Chap. 13.	<i>An Apóstrophe, or Address,</i>	213---223
Chap. 14.	<i>A Períphrasis, or Circumlocution,</i>	224---232
Chap. 15.	<i>The Asýndeton and Polysýndeton, or the Omission, and the Redundance of Copulatives,</i>	233---239
Chap. 16.	<i>An Oxymóron, or seeming Contradiction,</i>	240---247
Chap. 17.	<i>An Enantiósis, or Opposition,</i>	247---264
Chap. 18.	<i>A Clímax, or Gradation,</i>	264---275
Chap. 19.	<i>An Hypotypósis, or lively Description,</i>	276---328
Chap. 20.	<i>A Profopopéia, or Fiction of a person,</i>	329---398
Chap. 21.	<i>A Parábola, or Comparison,</i>	399---462
Chap. 22.	<i>An Epiphonéma, or instructive Remark,</i>	462---467
<i>The various kinds of Figures versified, with suitable examples under each of them,</i>		468---478

P A R T I.

T H E P R O P E R T Y

T R O P E S

O F T H E R

R H E T O R I C

C O N S I D E R E D.

C O R R E C T I O N S.

P. 13. l. 15. for Syrtes read Syrtis.
P. 30. l. 40. — illuminatum — — illuminatam.
P. 255. l. 20. — Hic ~~и~~ ^т — Illice.
P. 256. l. 39. — Claudiano — — Claudiani.
P. 270. l. 15. — bonds — — bond.
P. 275. l. 5. — gems — — gans.
P. 295. l. 9. — efface — — erafe.
P. 317. l. 19. — snowy fleece — — flowing flax.
P. 317. l. 20. — distaff — — spindle.
P. 323. l. 15. — uxor ^и — uror.
P. 324. l. 21. — plain — — main.
P. 325. l. 8. — *υπερβαλλειν* — — *υπερβαλλειν*.
P. 328. l. 16. — goats — — brows.
P. 403. l. 5. — a million — — millions.
P. 469. l. 2. — night — — light.

CHAPTER I.

THE GENERAL NATURE OF T R O P E S C O N S I D E R E D.

§ 1. *The definition of a Trope.* § 2. *Tropes may extend to Sentences as well as Words.*
§ 3. *The true difference between Tropes and Figures.* § 4. *Tropes may become faulty.*
§ 5. *They may be sown too thick.* § 6. *They may be wild and extravagant.* § 7. *They may be mean and low.* § 8. *They may be far-fetched and obscure.* § 9. *They may be harsh and unsuitable.* § 10. *They may be finical and fantastic.* § 11. *They may be filthy and impure: all of which faults are to be carefully avoided.*
§ 12. *A method to discover the value of Tropes; and an observation concerning the purposes for which they are used.*

§ 1. **A** Trope * is the changing a word or sentence with advantage, from its proper signification to another meaning. Thus, for example, GOD is a Rock †. Here the B Trope

* Derived from τρέπω, I turn.

† 2 Sam. xxiii. 3. *The Rock of Israel spake to me, &c.*

Trope lies in the word *Rock*, which is changed from its original sense, as intending one of the strongest works and surest shelters in nature, and is employed to signify that God by his faithfulness and power is the same security to the soul that trusts in him, which the *Rock* is to the man that builds upon it, or flies for safety to its impenetrable recesses. So our LORD, speaking of HEROD, says, " Go ye and tell that Fox *." Here the word *Fox* is alienated from its proper meaning, which is that of a beast of prey and of deep cunning, to denote a mischievous or crafty Tyrant, or both. In like manner VIRGIL calls the two SCIPIO's, *Thunderbolts of war*;

Or the two SCIPIOS, thunderbolts of war,
That roll'd their ruin o'er the *Libyan* coasts †.

The word *Thunderbolt* is not to be understood in its original sense, but, being transformed into a Trope, signifies the martial terrors, and the rapid and irresistible conquests of those two renowned generals, the SCIPIONES AFRICANI.

§ 2. A Trope may extend farther than a word, and make up a sentence; or an whole sentence may be tropical. This observation QUINTILIAN justifies, when he calls a Trope, " a change of a word

* Luke xiii. 32.

† — Aut geminos duo fulmina belli
Sciپadas, cladem Libyx — Aeneid. vi. ver. 842.

word or sentence **". Thus, for instance, if I call an Hero *a Lion*, the Trope consists in a single word; but if I say to a person, to shew him the vanity of his labour, that he is *washing the Ethiopian white, or casting his seed upon a rock, or bestowing his breath upon the wind*, the whole sentences, Substantives, Adjectives, and Verbs, are tropical.

§ 3. The true distinction between *Tropes* and *Figures* may be easily conceived. A Trope is a change of a word or sentence from one sense into another, which its very etymology imports; whereas it is the nature of a Figure not to change the sense of words, but to illustrate, enliven, ennoble, or in some manner or another embellish our discourses: and so far, and so far only, as the words are changed into a different meaning from that which they originally signify, the Orator is obliged to the Tropes, and not to the Figures of Rhetoric.

§ 4. As Tropes infuse a dignity into our language, and shed a lustre over our expressions, when they are well-chosen and applied; so, on the other hand, when they are mean in themselves, when they are thrown out without judgment, or are in any other respect defective and faulty, they

B 2

render

* *Tropus est verbi vel sermonis à propriâ significatione in aliam cura virtute mutatio.* QUINTIL. lib. viii. cap. 6. ab Init.

render our discourses mean and contemptible, or in some way or another miserably sink their value.

§ 5. Tropes may be sown too thick, or disgust by being injudiciously and profusely clustered. Of writers reprehensible for this excess, it may be said, as MR ADDISON does of MR COWLEY,

Great COWLEY then, a mighty Genius, wrote,
O'errun with wit, and lavish of his thought ;
His turns too closely on the reader press :
He more had pleas'd us, had he pleas'd us less.

I believe an hungry stomach would not choose to make a meal upon fine sauces and delicious sweetmeats, without any substantial food ; and an hearer of taste will as little approve of a discourse that has no reason nor argument in it, but is crowded from beginning to end with *rhetorical* Tropes and Figures.

CAUSSINUS, having quoted some passages in which he apprehends a redundancy of Metaphors, cries out, " Consider and examine accurately each of these expressions. In which of them is there not an Allegory or Similitude ? " O the extravagance of stile ! But it may be said, these are beautiful Metaphors ; but are there no limits to be prescribed to what is beautiful ? It is granted they have honey in them, but will not the sweetness of honey satiate

“ tiate us? They are gems indeed, but gems
“ should not compose, but adorn our work.
“ Metaphors were designed to render our lan-
“ guage pleasant, but not for common constant
“ use; and if you will be always infusing them
“ into your compositions, they will no longer be
“ natural, but monstrous. The Painter's art is
“ very fine, and by a strong resemblance imitates
“ the wonders of nature; but is there any per-
“ son so mad as to think that the works of na-
“ ture should be abolished, because he can be-
“ hold the exact images of them in curious paint-
“ ings? True it is, that these pictures give us a
“ transient entertainment, but the works of na-
“ ture fill us with a nobler and more permanent
“ delight, as we may particularly observe in such
“ who behold the painting, for example, of a
“ Landscape, or the different colours of Birds.
“ At first view the spectator is excessively charm-
“ ed, and he seems as if he would devour the
“ pleasure of them with his eyes; but after he
“ has looked at the pictures a while, the trans-
“ port dies away; while what is natural and
“ great, as the expanded face of the ocean, the
“ falls of cool fountains, the shades of woods,
“ and the verdant array of the hills, affect us with
“ an ever new delight. The case is much the
“ same as to stile; for these embroideries of lan-
“ guage (Metaphors) become disagreeable by
“ excess; while proper words, with a due regard
“ to measure and harmony, afford us, if not so

" exquisite, yet a more durable and useful entertainment *."

I might add, that an injudicious multitude of Tropes, instead of enlightening and enlivening, in which consists their great service, cloud and obscure, and it may be sometimes even what I might call *strangle* our meaning, and therefore they

* *Expende singula, & accurate despice. quid sine allegoria? Quid sine similitudine dictum inveries? O styli importunitatem! At dices, pulchræ sunt Metaphoræ; sed & pulchrorum modus est. Melleæ sunt, & mellis suavitas affert satietatem. Gemmeæ sunt; distinguant igitur opus, non obruant. Ad orationis delicias, non ad communem quotidiani sermonis usum inventæ sunt Metaphoræ; quas si ubique velis intrudere styli monstrorum corpus facias necesse est. Venustissima quidem est ars Picturæ, quæ expressis rerum imaginibus opulentas æmulatur naturæ dotes: nemo tamen adeo demens est inventus, qui naturæ opera de medio tollenda esse censeret; quod eorumdem picturis usque perelegantibus expressa simulacra, intueri licet; siquidem manufactorum decor brevi admodum voluptatis delinimento pascit sensus; naturæ dona diutius & solutius oblectant. Quod licet quidem animadvertere in iis qui picti ruris similitudinem, aut avium versicolores plumas spectant in tabulis. Primo quidem aspectu quasi totam hauriant oculis voluptatem, afficiuntur quam suavissime; paulatim vero diu occupatis eadem imagine sensibus, jucunditatis gratia consenescit. At quæ naturalia sunt, & magna, ut maris exorrecta facies, gelidorum fontium lapsus, umbræ nemorum, montiumque vestibus viridissimi, novo semper voluptatis auctorio suos recreant amatores. Haud quidem dissimile est quod in hac styli materia evenire solet; nam illa sermonum picturata (ut appellant) diademata, sua crebritate fastidiosa, aures statim obruunt. Verba vero propria accuratae orationis dulcibus illigata numeris, si non acriori, diuturniori tamen atque aut utiliori delectatione, sensus retinent auditorum.* CAVSIN, *de Eloquent.* lib. ii. § 11.

they ought to be discreetly used, and rather sparingly sprinkled, than superfluously lavished upon our discourses.

Mr POPE, in his *Art of Sinking in Poetry*, speaks of raising so many images as to give you no image at all, and instances in the following lines :

The gaping clouds pour lakes of sulphur down,
Whose livid flashes sick'ning sun beams drown.

“ What a noble confusion ! ” adds that keen Writer : “ Clouds, lakes, brimstone, flames, sun-beams, gaping, pouring, sick'ning, drowning ! “ all in two lines.”

The observation of the same Writer, as it may be considered as a direction to us, may well deserve a place in our remembrance :

'Tis more to guide than spur the muse's steed,
Restrain his fury, than provoke his speed :
The winged courser, like a gen'rous horse,
Shews most true mettle when you check his course *.

§ 6. Tropes may be blameable for being too extravagant, and beyond the just allowances of nature and reason, and even of the indulgence that may be granted to the most bold and fiery genius. We must take heed when we are making use of Tropes, that they swell not into an enormous and insufferable magnitude, and so deserve the character of pompous and sounding trifles,

trifles, instead of real and vivifying ornaments to our language.

As all is darkness when the fancy's bad,
So without judgment fancy is but mad.

Duke of BUCKINGHAM.

ARISTOTLE * finds fault with EURIPIDES for saying of a mariner, “that he had the empire of the oar,” as a false elevation, and too grand for the subject. CICERO by no means approves that a drunken *carousal* should be called *a tempest of riot*. †. LONGINUS has given us some instances of the extravagance of Tropes, in his justly celebrated treatise *on the Sublime*: as when XERXES is called by GORGIAS the JUPITER of the Persians; and when vultures that devour human flesh, are said to be *living sepulchres* ||. The following lines, which LONGINUS quotes from some unknown Author, are produced as a specimen of the bombast, or, in other words, of excessive and preternatural Tropes and Metaphors. Boreas, or the north wind, is introduced as saying,

Let them repress their chimney-flames that fly
Fierce from their tops, and reach the vaulted sky;
For

* Το δε ως ο ΤηλεφΘ. Ευριπιδε φησι, “κωπας ανασσειν”—
οτι μειδον “το ανασσειν,” η και αξιαν. ARISTOTEL. Rhetor.
lib. iii. cap. 2. § 3.

† Nolo esse majus, quam res postulat, *tempestas comissionis*.
CICERO. de Oratore, lib. iii. § 41.

|| Ταυτη και τα τε Λεοντινα Γοργια γελαται γραφονθ,
“Σερξης ο των Περσων Ζευς,” και, “γυπει εμψυχοι ταφοι.”
LONGIN. de Sublimitate, § 3.

For if one housekeeper alone I see,
 Let him expect a curl of flame from me,
 That like a torrent shall his house consume,
 And all his wealth in heaps of burning coals entomb.
 — But O ! I have not blown a jovial tune. }

“ The curls of flame,” *Boreas* being represented as a musician ;” together with the expression, “ of vomiting against Heaven,” (which seems to have been used in some foregoing lines of this speech, though they are now lost) are censured by LONGINUS as supertragical *.

The sentiments which that Prince of Critics entertained of these extravagancies in language, well deserve our regard : “ Such Writers as these, “ says he, when they fancy themselves inspired, “ mistake childish folly for divine enthusiasm. “ This unnatural tumor, above all other faults “ in writing, seems most difficult to be avoided; “ for all who would reach the Sublime, are “ driven, I know not how, by nature upon this “ other extreme, to escape the imputation of “ languid and dry Writers; following the maxim, “ That in great attempts it is glorious even to “ fall. But still all tumors, whether in the body

“ or

* Καὶ καμινὲς ἄχως μάκιστον σῖλλει.
 Εἰ γὰρ τὸν εἰπίχον οὐφομαῖ μονοῦ,
 Μιαν παρειραῖς πλεκτίανη χειραρροῦ,
 Στεγυνὴ πυρώσω, καὶ καλανθδακωσομαι.
 Νῦν δὲ κεκραγᾶ πῶ το γεναῖον μελῶ.

Οὐ τραγικὰ εἴτε ταῦτα, αλλὰ παρατραγωδᾶ, “ αἱ πλεκτίασαι,”
 καὶ τὸ “ πρῷον οὐρανὸν εξεμεῖν,” καὶ τὸ τον *Boreau* “ αὐλητῆν”
 ποιεῖν. LONGIN. de Sublimitate, § 3.

" or in composition, are disorders. They are
 " empty and delusive, and produce the contrary
 " effects to what they pretend. *Nothing is drier,*
 " *says the proverb, than a dropsical body **."

" Tropes, says HERMOGENES, are weighty and
 " sublime; but there is no small danger in the use
 " of them, for the goodness of Tropes lies in their
 " moderation; as when DEMOSTHENES says, *they*
 " *exerted a good hope*, whereas he could have said
 " *in plain language, they hoped for what is good.*
 " How observable is it, setting aside the Ora-
 " tor's vehemence, that by the mediocrity of the
 " expression, *they exerted*, that the Trope in a
 " manner escapes us? Tropes of this kind I
 " call moderate. But if Tropes exceed the com-
 " mon measure, they give a rough cast to our
 " language; as when DEMOSTHENES says, *the*
 " *cities are sick*; and therefore he saw the neces-
 " sity of explaining himself, and accordingly
 " what he adds concerning the heads of their ci-
 " ties being corrupted by bribes, and the other
 " things that follow, explain what he means by
 " *the cities being sick*. But if Tropes rise still
 " higher,

* Πολλαχοῦ γαρ εὐθεσίαν εαυτοῖς δοκεῖται, & βαρχευόσιν,
 αλλὰ παιζόσιν. Ολως δὲ εοικεν εἶναι τὸ οἰδεῖν, εὐ τοῖς μαλισα,
 δυσφυλακτοτάτοις φυσει γαρ ἀπαντίεις οἱ μεγεθύς εφεμένοι, φευ-
 γούσιες αθενείας καὶ ξηροτύπου καταγνώσιν, οὐδὲ οἰδὲ οπῶς επι τῷ
 υποφεροῦται, πειθομένος τῷ,

Μεγαλως απολιθανειν ομως ευγενες αμαρτημα. Κακος δε ογκος,
 καὶ επι σωματων καὶ λογων, οι χαυνος καὶ αγαληθεις, καὶ μηποτε
 περιταγαντες ημας εις τηναντον " οδεν γαρ φασι ξηροτερος οδρω-
 πικος." LONGIN. de Sublimitate, § 3.

“ higher, they render our discourses hard, as
 “ may be instanced in expressions of the same
 “ Orator; as, *they are enervated --- he sells him-*
“ self --- they peel their country. But when our
 “ Metaphors are wrought to a pitch beyond all
 “ this, our language becomes stupid and con-
 “ temptible. You will meet with no example
 “ of this kind in DEMOSTHENES, for indeed there
 “ is none; but our blockish Rhetoricians abound
 “ with them.” What follows in HERMOGENES,
 may be considered as a stroke of pleasant hu-
 mour, or rather, if we may judge from the con-
 text, of the keenest indignation; “ for they (the
 “ blockish Rhetoricians) call Vultures living se-
 “ pulchres, in which they themselves well de-
 “ serve to be buried; and we might instance in
 “ many more such like frigid expressions which
 “ are used by them *.”

§ 7.

* Καὶ μν̄ καὶ αἱ τροπικαὶ λέξεις σεμναὶ καὶ διογκωμένα. Κινδυνῷ δὲ εν ταυταῖς οὐ μικρῷ περὶ την χρησιν. Αἱ μν̄ γαρ μετριώς εχουσαὶ ποιουσι τὸν λογον σεμνὸν. Οἰον, “ την αγαθην προβαλλο μενες ελπίδα,” αντι τα, τα αγαθα ελπιζοντας. Ορας οτι δια το σφοδρα ερχειν μετριώς το προβαλλομενον, οδε εμφανεται η τροπη; αἱ μετριώς μεν ον εχουσαι, τοιαυτας εισιν. Ει δε υπερβαλειν τι τα μετρια, τραχυνουσι τον λογον. Οἰον, “ αἱ δε πολεσις ενοσουν.” Διο καὶ εξηγησέως φυτω εδεσε. Το γαρ των μν̄ εν τω πολιτευεδαι καὶ πρατίειν δωροδοκουντων, καὶ τα εξης, τα “ ενοσην” εγιν εξηγητικα. Ει δε υπερβαλειν επι πλεον αἱ τροπαι, σκληροτερον ποιησι τον λογον. Ωσπερ καὶ το, “ εκνευρισμενοι,” καὶ το, “ πεπρακως εαυτον,” καὶ το, “ λαποδυτειν την ελλαδα.” Περαιτερω δε τουτων ει προελθοιεν, καὶ παχυτερον καὶ ζεδον ευτελεστερον αυτον ποιουσι. Παραδειγμα τουτον

Δημοδευικον

§ 7. Tropes may become faulty by being too mean and low. As Tropes should not swell into a vain and wild extravagance, so neither should they shrivel into a minute and contemptible littleness. We should neither like children please ourselves with blowing bubbles, and trying what an ample figure and pompous appearance we can give to what is in itself small and trifling, nor should we, like a cold blast upon the opening buds and expanding blossoms of the spring, debase a grand and important subject by the introduction of groveling and inadequate Tropes. To call an hill “a stony wart,” is a diminutive Trope, and condemned by QUINTILIAN *. And may we not range in the same class the expressions concerning the world, that it is *an earthly dunghill*, and concerning the clouds, that they are *an ethereal cullendar*, because water descends from them in drops or slender streams? We may meet with such passages in a theological Writer, as, *squeezing of parables, thrusting religion by, sharking shifts, cracking about our ears*; all which expressions appear to be miserably disproportioned to the sacred

Δημοδενικον μεν ουκ αν λαθοις, ουδε γαρ εσι. Παρα δε τοις υποξυλοις του τοισι σοφισαις παριπολλα ευροις αν. Ταφες τε γαρ έμψυχους τους γυπτας λεγουσιν, αντερ εισι μαλισκα αξιοι, και αλλα ταυτα Φυχρευονται παριπολλα. HERMOGEN. de Ideis, lib. i. in Capit. de Gravitate.

* Sunt quædam etiam humiles translationes; ut, *Saxea est verruca*. Lib. viii. cap. 1.

sacred and solemn subjects to which they relate.

§ 8. We should guard against all far-fetched and obscure Tropes. Let the materials out of which our Tropes are formed lie within the reach of every person's understanding, if possible, and not cost the learned pains to investigate their propriety, and leave the unlearned only a company of hard unintelligible words on which to ruminate, when they should gain from our discourses clear and profitable ideas. If a man, speaking of an house of debauchery, says, it is *a dangerous rock of youth*, the relation lies easy to an ordinary understanding; but if he calls it *a Syrtes of youth*, the Trope is far-fetched and obscure, because few know that the *Syrtes* are quick-sands on the coast of *Africa*, which swallow up the ships that are cast upon them. QUINTILIAN will not admit that " hoary hairs should be styled the snow of the head, or that JUPITER should be said to foam the wintry *Alps* with a white snow *." If we were to remove into an hot country, where ice and snow were never known, we should see the impropriety of addressing the common people in Tropes, taken from the coldness or brittleness of ice, or from the purity or quick-dissolving quality of the snow; and just as absurd is it for persons in a popular discourse to make use

* Sunt & duræ, id est, à longinquâ similitudine dulæ; ut *Capitis nives*, & *Jupiter hybernus cana nixe conspicuit Alpes*. Lib. viii. cap. 6. § 1.

use of Tropes beyond the reach of common capacities.

§ 9. Another fault of Tropes consists in their being harsh and unsuitable to what they would represent. There ought to be care taken that there be an agreement or analogy between the Trope and the proper word for which it stands; for when there is not this relation, our expressions will be uncouth and unpleasant, if not absolutely ridiculous. "It is proper," says ARISTOTLE, "that our Epithets and Tropes should be suitable. This suitableness is founded on proportion. If there is not a suitableness, the beauty of our language is lost; for when contraries are placed together, they become more flagrant. It behoves us to consider, as a purpose, what is the proper dress of a stripling, what is the proper array of an ancient person, for the same habit does not become both *." ARISTOTLE censures DIONYSIUS ÆNEAS for calling Poetry the *Noise of Calliope* †; and every one perceives that DIONYSIUS should have chosen a word

* Δει δε και τα επιθετα, και τας μεταφορας αρμοτισας λεγειν τυτο δ' εισι εκ των αναλογου, ει δε μη, απερπετες φαινεται, δια το παραλληλα τα εναντια μαλισχα φαινεοδαι· αλλα δει σκοπειν ως νεω φοινικις, οπω γεροντις τι ου γαρ η αυτη πρεπει εδην. ARISTOT. Rhetor. lib. iii. cap. 2. § 3.

† Εγι δε και εν ταις συλλαβαις αμαρτια, εαν μη ηδειας η σημεια φωνης· οιον Διονυσιος προσαΓορευει ο χαλκους; εν τοις ελεγοντις, κραυγην Καλλιοπης. ARISTOT. Rhetor. lib. iii. cap. 2. § 3.

a word that expressed the soft warbling of a musical voice, and not a word that was as well fitted to describe the roar of a tumultuous ocean, or the clangor of a warlike trumpet. Who would think that *Nature's confectioner whose suckets are moist alchymy*, should be the description of a bee gathering honey? And it may surprise us to hear an admirer of the Muses saying,

A waving sea of heads was round me spread,
And still fresh streams the gazing deluge fed,

and intending nothing more by this circumlocutory manner of expression, than there was *a great croud of people*.

I have seen a Sermon upon those words, *Isaiah xxv. 6.* in which the Preacher, mentioning several dishes in the *feast of fat things* spoken of in the prophecy, introduces one the most improper surely that could be devised, that of *the grave and death conquered*. How *the grave* could be considered as a part of an entertainment, or *death*, above all things, should be brought in as a dish at a *feast of fat things*, is beyond the power of all imagination to conceive.

§ 10. We should guard against every Trope that may appear in the least degree finical and fantastical. Our Tropes should be bold and manly, free and natural, without being stiffened by affectation, or subtilised by a puerile and trifling fancy. Among the number of finical or fantastical Tropes, we may reckon an instance produced

produced by ARISTOTLE from GORGIAS, who, instead of saying new businesses, calls them green and fresh-bleeding businesses *. LONGINUS tells us, that the following passage of PLATO was censured by the Critics : “ Is it not easy to conceive, “ says PLATO, that a city should be tempered like a cup? The inflaming God of Wine is infused into the cup, and rages in it, but he is chastised by another sober Deity, mingles in a lovely fellowship with him, and affords an healthy and temperate draught. To call, adds LONGINUS, the Water *a sober Deity*, and the infusion of the water into wine *chastisement*, is the language, say the Critics, of a Poet not very sober himself.” To the class of finical and fantastical Tropes, we may refer the following descriptions of the several parts of the Creation ; *the embossings of mountains, the enameling of lesser seas, the open-work of the vast ocean, and the fret-work of the rocks.* They are Tropes that may

* Ασαφεις δε αν πορεωθεν οιον Γοργιας “ χλωρα και εναιμα τα πραγματα.” ARIST. Rhetor. lib. iii. cap. 3. § 4.

Επι γαρ τητοις και τοι Πλατωνικηις διασυρεστι, πολλακις ωσπερ υπο βακχειας τινος των λογων, εις ακρατεις και απηνεις μεταφορας και αλληγορικον σομφον εκφερομενου. “ Ου γαρ οδιον, επινοειν, φυσιν, οτι πολιν ειναι δει δικην κρατηρος κεχραμενην ; ο μανιομενος μεις οεντος εγκεχυμενος ζει, κολαζομενος δε υπο ηφοντος ετερης θευ, καλην κοινωνιαν λαβων, αγαθον πομα και μετριον απεργαζετα.” “ Νηφοντα” γαρ, φασι, “ θεον” το ιδιωτι λεγειν, “ κολασιν” δε την κρασιν, ποιειται την οιτι οχι ηφοντος εσι. LONGINUS de Sublimitate, § 32.

may be branded with something more than being finical and fantastical, though they may undoubtedly merit such a censure, which we meet with in Mr BERNARD GILPIN's *Life*, spoken by an High Sheriff at *Oxford* to the Students : “ Arriving, “ says he, at the mount of St *Mary*, in the stony “ stage where I now stand, I have brought you “ some fine biscuits carefully conserved for the “ Chickens of the Church, the Sparrows of the “ Spirit, and the sweet Swallows of Salvation.”

Such studied ornaments and pedantic conceits are unworthy a place in our compositions ; and they should be carefully avoided by all, but especially by such as have a lively fancy, and a turn for wit and humour.

Such labour'd nothings in so strange a style,
Amaze th' unlearn'd, and make the learned smile *.

Let the peace of oblivion brood over such trash, and may they never be called into remembrance, except to excite our dislike, and double our caution.

§ 11. Let us avoid all filthy and impure Tropes. We should take heed that no Tropes we make use of, either as to sound or sense, convey any idea that will not be agreeable to a chaste mind, or make any trespass upon delicacy. Let us borrow our Tropes from what we find most pleasing to the ear, the eye, and the

C

other

* POPE's *Essay on Criticism*, line 326.

other senses. “Tropes, says ARISTOTLE, are “to be taken from those things which are agreeable, whether in sound, or touch, or sight, or any other sense *.” CICERO will not admit that the commonwealth should be said to be *emasculated by the death of AFRICANUS*, nor that another person should be called *the dung of the court* †. QUINTILIAN by no means approves of the saying of an Orator, that *such a person had lanced the biles of the commonwealth* ‡. “I cannot see HORACE’s genius, says the Archbishop of CAMBRAY, in this low piece of satire,

Proscripti regis Rupili pus atque venenum;
“ and we should be apt to stare at the reading of
“ it, if we did not know the Author ||.

LONGINUS’s remarks and instructions upon this head are very just: “It by no means, says
“ he,

* Τας δε μεταφορας εργευθεν οιστεον απο καλων, η τη φωνη, η τη δυναμει, η τη οψει, η αλλη τινι αιδεσει. ARISTOT. Rhetor. lib. iii. cap. 2. § 4.

† Nolo morte dici Africani castratam esse rempublicam; nolo sterlus curiae dici Glauciam: quamvis sit simile, tamen est in utroque deformis cogitatio similitudinis. CICER. de Orat. lib. iii. § 41.

‡ Non enim probem illud quoque veteris Oratoris: perfecisti reipublicæ vomicas. QUINTIL. lib. viii. cap. 6. § 1.

|| Letter to the French Academy. This line of HORACE in plain English may be rendered *the filth* (the word signifying the corrupt matter issuing from a sore) *and the poison of the proscribed King RUPILIUS*; HORACE thereby intending the railing or abusive tongue of RUPILIUS. HORAT. Sat. lib. i. sat. 7. ver. 1.

“ he, becomes us to sink into sordid and impure
 “ terms, unless we are compelled by an unavoidable
 “ able necessity ; but we should make a choice
 “ of words correspondent to the dignity of the
 “ subject ; and should imitate nature in her forma-
 “ tion of the human fabric, who has not
 “ placed the parts of our frame which are inde-
 “ cent to mention, nor the vents of the body in
 “ open sight, but has concealed them as much
 “ as possible ; and, as ZENOPHON observes, re-
 “ moved the channels to the greatest distance
 “ from the eyes, thereby to preserve inviolable
 “ the beauty of her workmanship *.”

§ 12. Having given an account of the nature of Tropes in general, I shall conclude the chapter with two observations.

First, If we would have a distinct and full idea of the beauty of a Trope, let us substitute the natural expressions in the room of the tropical, and divest a bright phrase of its ornaments, by reducing it to plain and simple language; and then observe how much we abate the value of the

C 2 discourse.

* Οὐ γαρ δει καταγίλων εν τοις υψεσιν εις τα ευπάρα και εξό-
 ξεισμενα, αν μη σφοδρα υπο τινος αναγκης συνδιωκωμεθα' αλλα
 των πραγματων πρεποι αν και τας φωνας εχειν αξιας, και μι-
 μειδαι την δημιεργυησασαν φυσιν του ανθρωπου, πτις εν ημιν τα
 μερη τα απορρητα εκ εθηκεν εν προσωπω, ωδε τα τυ πανισ-
 ογκω περιηθηματα' απεκρυψατο δε, ως ενην, και, κατα του Ζε-
 νοφωντα, “ τες τετων οτι πορρωτατω οχιετας απεγρεψεν,” ωδαι
 μη καταιχυνασα το τα ολα ζων καλλο-. LONGIN. de Subli-
 mitate, § 43.

discourse. Of this method CICERO gives us an example;

— “O live, ULYSSES, while you may,
“ Snatch the last glimpses of the golden day.

“ The Poet does not say, *take* or *seek* (for either
“ of those words would intimate delay on the
“ part of the speaker, as hoping that ULYSSES
“ would live some time longer) but *snatch*. This
“ word agrees with what is said before, *while*
“ *you may**.”

Secondly, Tropes and metaphorical expressions are used, according to the observation of MR BLACKWALL, “ either for *necessity*, *emphasis*, or
“ *decency*. For *necessity*, when we have not proper words to declare our thoughts; for *emphasis*, when the proper words we have are not so comprehensive and significant; for *decency*, when plain language would give offence and distaste to the Reader †.”

* — Vive, Ulysses, dum licet

Oculis postremum lumen radiatum rape.

Non dixit *cape*, non *pete*; haberet enim moram sperantis diutius esse se se victurum, sed *rape*; hoc verbum est ad id aptatum, quod ante dixerat, — *dum licet*. CICER. de Orat. lib. iii. § 40.

† BLACKWALL's *Introduction to the Classics*, part ii. chap. 1.

CHAPTER II.

The METAPHOR considered.

§ 1. *The definition of a Metaphor.* § 2. *How distinguished from a Trope, or how it appears to be only a species of the Trope.* § 3. *How distinguished from a Comparison.* § 4. *What necessary to constitute a Metaphor or Comparison.* § 5. *Which to be preferred, the Metaphor or Comparison, and upon what account.* § 6. *Instances of Metaphors from Scripture.* § 7. *Encomiums upon the Metaphor, by CICERO, ADDISON, LONGINUS, and ROLLIN.* § 8. *The Metaphor requires wisdom and delicacy to manage it.* § 9. *We should take heed our Metaphors are not inconsistent.* § 10. *The indulgence and privilege in the use of Metaphors considered, and confirmed by examples.* § 11. *Method how to avoid inconsistent Metaphors.* § 12. *Instances of inconsistent Metaphors in Authors of the first reputation, DODDRIDGE, YOUNG, TILLOTSON, ADDISON, and CICERO.* § 13. *Examples of beautiful Metaphors from DODDRIDGE, YOUNG, TILLOTSON, ADDISON, and CICERO.* § 14. *Metaphors not to be pursued too far; with instances of faults of this kind.* § 15. *Metaphors*

not to be strained : this observation supported by instances. § 16. Metaphors most beautiful when they admit a double or treble resemblance, with examples.

§ 1. *A Metaphor* * is a *Trope*, by which a word is removed from its proper signification into another meaning upon account of Comparison †.

§ 2. A Metaphor is distinguishable from a Trope ; or rather, shews itself to be only a species of the Trope, by this property essential to its nature, that it is used upon account of Comparison. Was it not for this peculiarity, a Metaphor would not differ from the general nature of a Trope ; but by this additional article in its definition, it is evidently only a particular sort of Trope : as for instance, the Metaphor differs from the *Synecdoche*, which, though a Trope, yet is not at all designed for comparison ; as when by the word *roof*, we intend an *house*, we have no idea of similitude, but only make a part of a thing stand for the whole.

§ 3. Though a Metaphor is a Trope, by which a word is removed from its proper signification upon the account of comparison, yet it is not to

* From μεταφέρω, I translate, or transfer.

† Metaphora est Tropus, quo verbum à propriâ significâtione in alienam transfertur ob similitudinem. Voss. Rhetor. Contrat. lib. iv. cap. 4. § 1.

be considered as a *comparison* (by a comparison understanding a Figure in *rhetoric*) or at least is distinguishable from it, as it drops the signs of *comparison*. “ A Metaphor, says QUINTILIAN, “ is shorter than a comparison, and differs from “ it in this particular, that the one is compared “ to the thing we design to express, and the “ other is put for it. It is a comparison, when “ I say of a man that he acted like a lion, and a “ metaphor, when I say he is a lion *.”

§ 4. In every comparison three things are requisite, two things that are compared together, and a third in which the similitude or resemblance between them consists. To keep to the example of QUINTILIAN, if we say of a soldier that he acts like a lion, or that he is a lion, the sense is plainly this, that as a lion opposes his enemy with an undaunted firmness, so the soldier fights with a like invincible bravery. Here are three ideas, a soldier, a lion, and the likeness between them. We may add farther from the example, that it is evident, according to what we just now observed, that the real difference between a Metaphor and a Comparison lies in this, that a Metaphor has not the signs of comparison which are expressed in that figure of rhetoric, which is

C 4 called

* In totum autem Metaphora brevior est quam similitudo; coque distat quod illa comparatur rei quam volumus exprimere; hæc pro ipsa re dicitur. Compatatio est, cum dico fecisse quid Hominem ut Leonem; translatio, cum dico de Homine Leo est. QUINTIL., lib. viii. cap. 6. § 1.

called a Comparison : or, as CICERO says, " a Metaphor is a Comparison reduced to a single word *."

§ 5. If we were to inquire which of the two is to be preferred, the Metaphor or the Comparison, Mr MELMOTH, with his usual elegance, would answer us. " I prefer, says he, the Metaphor to the Simile, as a far more pleasing method of illustration. In the former, the action of the mind is less languid, as it is employed at one and the same instant in comparing the resemblance with the idea it attends ; whereas in the latter, its operations are more slow, being obliged to stand still as it were, in order to contemplate first the principal object, and then its corresponding image †."

§ 6. Instances of Metaphors from Scripture might be produced in vast variety. Thus our blessed LORD is called *a vine*, *a lamb*, *a lion*, &c. Thus men, according to their different dispositions, are styled *wolves*, *sheep*, *dogs*, *serpents*, &c. And indeed Metaphors not only abound in the sacred Writings, but they overspread all language ; and the more carefully we examine Authors, not only Poets but Philosophers, the more shall we discover their free and large use of Metaphors,

* Similitudinis est ad verbum unum contracta brevitas.
CICERO. *de Orat.* lib. iii. § 39.

† FITZ-OSBORNE'S *Letters*, vol. ii. page 45, 46.

taphors, taken from the arts and sciences, the customs of mankind, and the unlimited fields of nature.

§ 7. It may not be amiss to recollect what high and superlative encomiums have been bestowed by some of the greatest Authors upon Metaphors, and for what reasons. CICERO says, "that amidst the greatest riches of language, men are more especially charmed with Metaphors, if they are conducted with a happy judgment." He resolves this "pleasure into the display we hereby make of our own genius, in that we pass over what is common, to acquire what is new and foreign; or to the nature of the Metaphor, in that it rouses new ideas, and yet does not lead off our minds from our subject; or because every Metaphor is addressed to the senses, and especially to the sight, which is the keenest of them all." As an echo to this great Writer of antiquity, a celebrated Modern says, "that the pleasures of the imagination are not wholly confined to such

† In suorum verborum maxima copia, tamen homines aliena multò magis, si sunt ratione translata, delectant. Id accidere credo, vel quod ingenii specimen est quoddam, transfilire ante pedes posita, & alia longè repetita sumerè; vel quod is qui audit, aliò ducitur cogitatione, neque tamē aberrat; quæ maxima est delectatio; vel quod singulis verbis res, ac totum simile conficitur; vel quod omnis translatio quæ quidem sumta ratione est, ad sensus ipsos admovetur, maximè oculorum quæ est acerrimus. CICER. de Orat. lib. iii. § 40.

“ such particular authors as are conversant in
 “ material objects, but are often to be met with
 “ among the polite masters of Morality, Criti-
 “ cism, and other speculations abstracted from
 “ matter, who, though they do not directly treat
 “ of the visible parts of nature, often draw from
 “ them their Similitudes, Metaphors, and Alle-
 “ gories. By these allusions, a truth in the un-
 “ derstanding is as it were reflected by the ima-
 “ gination; we are able to see something like
 “ colour and shape in a notion, and discover a
 “ scheme of thoughts traced out upon matter.
 “ And here the mind receives a great deal of sa-
 “ tisfaction, and has two of its faculties grati-
 “ fied at the same time, while the fancy is co-
 “ pying after the understanding, and transcrib-
 “ ing ideas out of the intellectual world into the
 “ material. Allegories, when well chosen, are
 “ like so many tracks of light in a discourse, that
 “ make every thing about them clear and beau-
 “ tiful. A noble Metaphor, when it is placed
 “ to advantage, casts a kind of glory round it,
 “ and darts a lustre through an whole sen-
 “ tence *.”

LONGINUS shews, “ that Tropical expressions
 “ contain a grandeur in their own nature, and
 “ that Metaphors constitute the sublime, and are
 “ more especially adapted to enliven pathetic,
 “ and ennable descriptive compositions +.”

I shall

* *Spectator*, Vol. vi. № 421.

+ Αποχετεύεται δε τα δεδηλωμένα, οις μεγάλαι την φυσιν είσιν αι τροπικαὶ,

I shall only add, that the very sensible and ingenious Monsieur ROLLIN says, " That the Metaphor gives most ornament, strength, and grandeur to a discourse. The most exquisite expressions are generally metaphorical, and derive all their merit from this figure. It enriches a language in some measure with an infinity of expressions, by substituting the figurative in the room of the simple and plain : it throws a great variety into the stile : it raises and aggrandises the most minute and common things : it gives us a great pleasure by the ingenious boldness with which it strikes out in quest of expressions, instead of the natural ones which are near at hand : it deceives the mind agreeably, by shewing it one thing, and meaning another. In fine, it gives a body, if we may so say, to the things that are spiritual, and makes them almost the objects of hearing and sight, by the sensible images it delineates to the imagination *."

Thus we find that the celebrated Writers of ancient and modern times unite in the highest praises of Metaphors : and indeed whoever duly considers their nature, must confess, that of all the flowers that embellish the regions of Eloquence, there is none that rises to such an eminence, that bears so rich and beautiful a blossom,

τροπήκατι, καὶ ὡς υψηλοτοτονει μεταφοράς, καὶ οὐσιώς παθητικούς καὶ φεατικούς κατὰ το πλείστου αὐταις χαρέσσο τέπει.

LONGIN. de Sublimitate, § 32.

* ROLLIN on the *Belles Lettres*, Vol. ii. p. 142.

som, that diffuses such a copious and exquisite fragrance, or that so amply rewards the care and culture of the Poet or the Orator, as the Metaphor.

§ 8. But though the Metaphor is so excellent and lovely a Trope, when happily produced and nurtured, yet it requires much wisdom and delicacy to conduct it; and as nothing is more pleasing than a good and well-regulated Metaphor, so there is nothing more disgusting than a Metaphor ill-chosen and ill-conducted, according to the old maxim, *Corruptio optimo est pessima.*

§ 9. Two things ought to be especially regarded as to Metaphors, that they are not in the least degree inconsistent, and that they are not pursued too far.

We should take heed that our Metaphors are not in the least degree inconsistent. After we have begun a Metaphor, we are to beware lest we spoil it, by introducing something repugnant and dissimilar to the first image. Sometimes we shall find in Metaphors, when they compose a sentence or sentences, a company of Substantives, Adjectives and Verbs, whose meanings can no more accord with one another, than the iron and clay in the feet of the image in NEBUCHADNEZZAR's dream. " Many persons, says QUINTILIAN, when they have set out with a tempest, have ended with a conflagration; and thus the effect of all has been a most shameful

" incon-

“ inconsistency *.” Were there never such expressions used, either from the pulpit or the press, or both, as that of calling God *a fountain of bowels*? or that such a virtue is *an essential branch of a Christian's walk*? or that *many evils flow from such a root*? or *why should we dabble in dry controversy*? Have not the merits of our blessed LORD been styled *the rock of salvation*, on which we are to *cast anchor*? when the idea of casting anchor upon a rock is absolutely absurd; and were it attempted by a vessel in a storm, would end in its destruction. These instances may serve to shew what I intend by inconsistent Metaphors; and upon the slightest consideration the mind discovers their miserable incongruity.

§ 10. But at the same time we should be careful to preserve an harmony in our Metaphors, and beware how we heap together in the same sentence discordant images; it may be proper we should leave a full scope for rhetorical indulgence and privilege. To this end let it be observed, that we may on the same subject, and in a manner in the same breath, introduce very different Metaphors, without exposing ourselves to any just censure for mixing and confounding them. LON-

GINUS

* Nam id quod imprimis est custodiendum, ut quo ex genere cœperis translationem hoc desines. Multi enim cum initium à tempestate sumpferunt incendio aut ruina finiunt; quæ est inconsequentialia rerum fœdissima. QUINTIL. lib. viii, cap. 6. § 2.

GINUS observes, that “as to the number of Metaphors, CECILIUS seems to agree with them who are for restraining them to two or three at the most. DEMOSTHENES, adds LONGINUS, is our standard in these matters. The time of using them is when the passions rush like a torrent, and bear along with them a multitude of Metaphors as necessary for the occasion. Men, says DEMOSTHENES, *contaminated, pestilent, crouching*, who have every soul of them mangled their country, and drank away its freedom in healths, first to PHILIP, and now to ALEXANDER; who measure their happiness by their belly, and the gratification of the most brutish lusts; who have overthrown that Liberty, and disdain of a Master over us, which were formerly esteemed by the Grecians the standard and test of felicity. Here, in a cluster of Tropes, the indignation of the Orator bursts out against these traitors: --- I aver that seasonable and vehement passions, and a noble sublimity, are a sufficient apology for the number and boldness of Metaphors; for, it is natural for the passions and sublimity, by their own impetuous violence, to seize and carry all before them, and therefore as by an absolute necessity they challenge the boldest Metaphors; nor will they give leisure for the Hearer to cavil against their number, as they inspire him with all the ardor of the Speaker*.”

The

* Περὶ δὲ πληθεῖς καὶ μεταφορῶν, ο μεν Κεχιλί^Θ- εοικε συγ-
κατα-

The ingenious Translator of LONGINUS, the Rev. Mr WILLIAM SMITH, in a note upon the passage which LONGINUS quotes from DEMOSTHENES, observes, “that DEMOSTHENES in this instance bursts not out upon the traitorous creatures of PHILIP with such bitterness and severity; and strikes them not dumb with such a continuation of vehement and cutting Metaphors, as St JUDE treats some profligate wretches in his Epistle, ver. 12, 13. *These are spots in your feasts of charity, when they feast with you, feeding themselves without fear. Clouds they are without water, carried about of winds; trees, whose fruit withers, without fruit, plucked up by the roots: raging waves of the sea, foaming out*

their

κατατίθεσαι τοις δύο, η το πλειστον τρεις επι ταυτα γομφετεύσαι τατίθεσαι. Ο γαρ Δημοσθένης ορθό και των τοιετων ο της χρειας δε καιρό, ενθα τα παθη χειμαρρώ δίκην ελαυνεται, και την πολυπλοκειαν αυτων, ως αναγκαιαν ενταυθα, συνεφελκεται. “Ανθρωποι, φησι, μισεοι, και ἀλαζορες, και κολακες ηκρωτηριασμενοι τας εαυτων εκαστοι πατεριδας, την ελευθεριαν προπεπχοτες, προτερον μεν Φιλιππω, νυν δε Αλεξανδρω, τη γαρ ιρετρυντες και τοις αιχιζοις την ευδαιμονιαν την δ' ελευθεριαν και το μηδενα εχειν δεσποτην, α τοις προτερον ελλησιν οροι των αγαθων ησαν και κανονες, αγατετροφοιτες.” Ενταυθα τω πληθει των τροπικων ο κατα των προδοτων επιπροσδει τε Ρητορθ Θυμω— Εγω δε και ταυτα μεν αποδεχομαι, ομως δε πληθυς και τολμης μεταφορων τα ευκαιρια και σφοδρα παθη, και το γεναιον υψωναι φημι ιδια τινα αλεξιφαεμακα’ οτι τω ερδιω της Φορας ταυτι πεφυκει απαντα τ’ αλλα παρασυρει και προσωθειν, μαλλον δε και ως αναγκαια πανιως εισπρατηεσαι τα παραβολαι και οκ ει την ακροστην χολαζειν περι τον τε πληθεις ελεγχου, δια το συναθεσιαν τω λεγοντι. LONGIN. de Sublimitate,

" their own shame; wandering stars, to whom is reserved the blackness of darkness for ever. By how much, adds MR SMITH, the bold defence of Christianity against the leud practices, insatiable lusts, and impious blasphemies of wicked and abandoned men, is more glorious than the defence of a petty State against the intrigues of a foreign Tyrant; or by how much more honourable and praise-worthy it is to contend for the glory of God and Religion, than the reputation of one Republic; by so much does this passage of the Apostle exceed that of DEMOSTHENES, commended by LON- GINUS for force of expression, liveliness of allusion, and height of sublimity."

Such are the liberties we may take within the bounds allotted us, or without a reproach upon our Metaphors as inconsistent. Each one of the characters of those wicked men whom ST JUDE describes may be considered as composing a distinct sentence. The sense is the same as if the Apostle had said, *They are spots in your feasts of charity -- They are clouds without water -- They are trees without fruit, &c.* and consequently, as there is an harmony of Metaphor in the same sentence, there is all that Rhetoric demands. The discordancy of images, which we should ever guard against, would have taken place, if the men that were said to be *trees without fruit*, were declared as such to be *foaming out their own shame*; or if they who were described as *raging waves of the sea*, were in the same connexion said to be *without fruit, plucked up by the roots.*

roots. But this is not the case. Every fresh character, though of the same persons, makes a complete sentence, and that sentence is constituted of consistent images. The sacred indignation of the Apostle blazes out and ceases, blazes out and ceases again, till he has finished his account of those most profligate wretches whose characters he was representing. How different is all this from that jumble of Metaphors which the *Spectator* so humorously describes, when he says, "that an unskilful Author shall run Metaphors so absurdly into one another, that there shall be no simile, no agreeable picture, no apt resemblance, but confusion, obscurity, and noise! Thus have I known an Hero compared to a Thunderbolt, a Lion, and the Sea; all and each of them proper Metaphors for Impetuosity, Courage, or Force: but by bad management it hath so happened, that the Thunderbolt hath overflowed its banks, the Lion hath darted through the skies, and the Billows have rolled out of the *Libyan* desert."†

§ II. As the best help that I know of to direct us in the management of Metaphors, and to keep us clear of the rocks upon which others have split, take the following passage from the *Spectator*. "An image, says the ingenious Writer, taken from what acts upon the sight, cannot

D " without

† *Spectator*, N° 595.

" without violence be applied to the hearing,
 " and so of the rest. It is no less an impropriety
 " to make any being in nature or art to do any
 " thing in its metaphorical state, which it can-
 " not do in its original. I shall illustrate what
 " I have said by an instance, which I have read
 " more than once in controversial Writers. *The*
 " *heavy lashes*, says a celebrated Writer, *that*
 " *have dropped from your pen, &c.* I suppose this
 " gentleman, having frequently heard of *gall*
 " *dropping from a pen*, and *being lashed in a satire*,
 " he was resolved to have them both at any
 " rate, and so uttered this complete piece of
 " nonsense. It will most effectually discover the
 " absurdity of these monstrous unions, if we
 " will suppose these Metaphors or images ac-
 " tually painted. Imagine then an hand hold-
 " ing a pen, and several lashes of whipcord
 " falling from it, and you have the true repre-
 " sentation of this sort of Eloquence. I believe
 " by this very rule, a Reader may be able to
 " judge of the union of all Metaphors what-
 " ever, and determine which are homogeneous,
 " and which are heterogeneous, or, to speak
 " more plainly, which are consistent, and which
 " inconsistent *."

We should ever consider this discordancy of Metaphors, this chaos, instead of a regular symmetry, and beautiful arrangement of ideas, as one of the most intolerable faults of composition, next to our blunders in Syntax; and we may well

well apply to such a gallimaufry of Tropes what HORACE says :

Should a wild Painter with an human head
 Connect an horse's neck, and cover o'er
 A jarring heap of limbs with various plumes
 From diff'rent birds, and end the motley piece,
 That open'd with a virgin's bloom of charms,
 With the foul volumes of a fishes tail,
 Could you restrain your laughter at the sight?

Believe me, friends, that Poem's just the same,
 Where monstrous images, like sick mens dreams,
 Are wildly huddled; and thro' all the work,
 No order, no coherence can be found.

'Tis true, the Painter and the heav'n-born Muse
 May boldly deviate from the common track:
 We grant and take the privilege by turns.
 But mix not savage natures with the mild;
 Let not the Serpent with the Eagle join,
 Nor match the furious Tiger with the Lamb ‡.

D 2

§ 12.

‡ *Humano capiti cervicem pictor equinam
 Jungere si velit, & varias inducere plumas
 Undique collatis membris, ut turpiter atrum
 Desinat in pisces mulier formosa supernè;
 Spectatum admissi risum teneatis amici?
 Credite, Pisones, isti tabulæ fore librum
 Persimilem, cuius, velut ægri somnia, vanæ
 Fingentur species: ut nec pes nec caput uni
 Reddatur formæ. Pictoribus atque poetis
 Quidlibet audendi semper fuit æqua potestas.
 Scimus, & hanc veniam petimusque damusque vicissim;
 Sed non ut placidis coeant immitia, not ut
 Serpentes avibus geminentur, tigribus agni.*

HORAT. de Arte Poetica, ab initio.

§ 12. To excite us to take the greatest care of our Metaphors, and bring them to the test of nature, and not to the authority of even the best Writers, who in some instances may have failed in this particular; and at the same time to keep our minds from despondency, if we should, after all our pains and caution, sometimes detect ourselves in a false Metaphor; I shall point out some errors of this kind, even among Authors of the first reputation. You may find the following lines in one of Dr DODDRIDGE's Hymns:

Fann'd by thy breath whole sheets of flame
 Do like a deluge pour,
 And all our confidence of wealth
 Lies buried in an hour *.

Sheets fanned, and sheets pouring like a deluge, appear not to me very proper expressions for metaphorical association.

The same Writer, in his improvement of Rom. xii. 18--20. in the last of which verses the Apostle advises, *if our enemy hunger, to feed him, and if he thirst, to give him drink, for in so doing we shall heap coals of fire upon his head,* speaks of a kindly obstinate attachment to peace, an heroic superiority of soul, which *melts down* with kindness that heart which but a little before *was glowing with rage.* I think the Metaphor would have been more clearly uniform, or more agreeable, if it had been said, which melts down with kindness that heart which before was cold as to all sensations

tions of affection, and hardened in unrelenting hatred against us.

Dr YOUNG, who abounds with as great images as perhaps ever entered an human mind, and who has conducted many of them with amazing success, sometimes fails in his Metaphors. The following passages seem to me incontestible evidences.

Thro' chinks, stil'd organs, dim life peeps at light ;
Death bursts th' involving cloud, and all is day *.

In the first line we are represented as *peeping through chinks at the world of glory*; but, instead of carrying on the Metaphor, the Poet tells us in the next verse, that *it is by the dispersion of an involving cloud*, and *not by the removal of a partition*, as he ought to have said, that we enter into the enjoyment of celestial day.

And again,

One eye on Death, and one full fix'd on Heav'n,
Becomes a mortal, and immortal man †.

But who, but he who has a disorder in his sight, can at the same time have one eye full fixed on one object, and the other eye upon another ?

And further,

Together some unhappy rivals seize,
And rend abundance into poverty ;
Loud croaks the Raven of the Law, and smiles ‡.

But who ever heard of a raven's smiling ? And how unfortunate is it that what cannot agree

* *Night Thoughts*, book iii.

† Ib. b.vi.

‡ Ib. b.v.

with a raven in its original, should be made to agree with it in a metaphorical state?

Archbishop TILLOTSON, speaking of that malignant spirit in mankind, which is fond of discerning spots in the brightest characters, remarks, “that when persons of this cast have heard mentioned any virtue in their neighbour, it is well if to balance the matter, and set things even, they do not clap some infirmity or fault into the other scale, that so the enemy may not go off with flying colours *.” We have the ideas of *casting a weight into a scale*, and *a man's coming in triumph from a field of battle*, very injudiciously blended together, for what conceivable affinity is there between *a pair of scales* and *flying colours*?

Mr ADDISON, one of the happiest masters of Metaphor that perhaps ever wrote, has sometimes failed even in this point of excellency. “There is not, says he, a single view of human nature which is not sufficient to extinguish the seeds of pride.” “In this passage,” says Mr MELMOTH, who both recites and blames it, “he evidently unites images together which have no connection with each other. When a seed has lost its power of vegetation, I might, in a metaphorical sense, say, it is extinguished; but when in the same sense I call that disposition of the heart which produces pride, the seed of that passion, I cannot, without introducing

* Sermon against Evil-speaking, Vol. iv. page 433. Octavo edition.

“ duing a confusion of ideas, apply any word
 “ to *seed*, but what corresponds with its real
 “ properties and circumstances. A judicious
 “ Writer, says the same Mr MELMOTH *, will ob-
 “ serve an impropriety in one of the late Essays
 “ of the same inimitable Author (Mr ADDISON)
 “ where he tells us, that Women were formed to
 “ temper mankind, not to set an edge upon their
 “ minds, and blow up in them those passions
 “ which are too apt to rise of their own accord.”
 How great is the confusion occasioned by the
 association of such different ideas, as, *setting an
 edge upon the mind*, and *blowing up our passions*, in
 the same sentence!

Nay, not CICERO himself is exempted, with all
 his incomparable talents, from incoherence of Me-
 taphor. What think we of such a passage as
 the following? “ For as when I walk in the sun,
 “ though I walk for another end, it is so ordered
 “ by nature that I receive some change in my
 “ complexion; so when I more carefully read
 “ those books at *Misenum*, for I had scarce time
 “ to do it at *Rome*, I found my own composi-
 “ tion to be coloured by their strains †.” What
 congruity is there between being *coloured* and
strains? and how unhappily are the senses of
seeing and *bearing* confounded together?

D 4

The

* FITZ-OBORNE's *Letters*, vol. ii. page 55.

† Ut, cum in sole ambulem, etiamsi ob aliam causam
 ambulem, fieri natura tamen, ut colorer; sic cum istos libros
 ad *Misenum* (nam Romæ vix licet) studiosius legerim, sentio
 Orationem meam illorum cantu quasi colorari. — CICER. *de
 Orat.* lib. ii. § 14.

The same incoherence of Metaphors we may observe in another passage from the same celebrated Writer : “ O noble stock !” meaning the family of the Scipios ; “ and as scions of various kinds of trees may be ingrafted into one stock, so in this family the wisdom of multitudes was inserted and illuminated *.” *Inserted* perfectly accords with *stock* and *trees*; but *illuminated* is undoubtedly a foreign and improper idea, and belongs to a very different class of images.

§ 13. Having freely pointed out some of the slips of the greatest Writers in their Metaphors, and shewn you that what HORACE says of HOMER may be applied to them, that even HOMER’s *muse will sometimes nod* †, I cannot prevail upon myself to quit the subject, without selecting from the Authors, whose spots I have discovered, some of their charming Metaphors, that I may not seem to take a pleasure in detecting their faults, and leaving the instances of them unatoned with examples of their incomparable beauties. The same Dr DODDRIDGE, whom we have censured for incoherent Metaphors, gives us the following uniform and delightful Metaphors in his practical improvement of *Acti* viii. 4. “ Therefore they that were scattered abroad, went every where preaching

* *O generosam stirpem, & tanquam in unam arborem plura genera, sic in istam domum multorum insitam, atque illuminatum sapientiam.* CICER. de claris Oratoribus, § 58.

† — Quandoque bonus dormitat Homerus.

HORAT. de Arte Poet. ver. 359.

" preaching the word. In mercy, says he, there-
 fore to the Churches, and even to themselves,
 whose truest happiness was connected with
 their usefulness, were they, like so many clouds
 of Heaven, driven different ways by the wind
 of persecution, that so they might empty them-
 selves in fruitful showers on the several tracts
 of land, through which they went preaching
 the Gospel." What a smooth continuance is
 here of the Metaphor first assumed ! and what a
 just and pleasing resemblance do we find through-
 out the whole passage between the Missionaries
 of the Gospel, and the clouds of Heaven distil-
 ing their precious blessings upon the earth !

What an harmony of Metaphors, from first
 to last, is there in the following lines of Dr
 YOUNG !

Eternity's vast ocean lies before thee,
 Give thy mind sea-room ; keep it wide of earth,
 That rock of souls immortal ; cut thy cord ;
 Weigh anchor ; spread thy sail ; call ev'ry wind ;
 Eye thy great pole-star ; make the land of life *.

What consistent as well as expressive Meta-
 phors are contained in the following passage of
 Archbishop TILLOTSON ! " Transubstantiation,
 says he, is like a millstone hung about the
 neck of Popery, which will sink it at the last.
 And though some of their greatest Wits have
 undertaken the defence of it in great volumes,
 " yet

“ yet it is an absurdity of that monstrous and
“ massy weight, that no human authority or
“ wit are able to support it. It will make
“ the very pillars of Saint Peter’s crack, and
“ requires more volumes to make it good than
“ would fill the Vatican †.” If I was to pro-
pose any alteration in this passage, it should be
towards the end of the paragraph, and in the
room of saying, *it requires more volumes to make it*
good, I would rather say, it requires more volumes
to maintain its reputation, or support its faith in
the world. With some such amendment the Me-
taphors are not only quite similar, but the passage
affords as just and striking a description of the na-
ture and future fate of Transubstantiation, as can
well be conceived to be in the power of language.

Mr ADDISON has given us a very proper and
perfectly consistent Metaphor in the following
passage: “ And if there be so much art, says
“ he, in the choice of fit precepts, there is much
“ more required in the treating of them, that
“ they may fall in with each other by a natural
“ and unforced method, and shew themselves in
“ the best and most advantageous light. They
“ should be all so finely wrought together in the
“ same piece; that no coarse seam may discover
“ where they join, as in a curious brede of nee-
“ dle-work, one colour falls away by such just
“ degrees, and another rises so insensibly, that
“ we see the variety, without being able to dis-
tinguish

† Discourse on Transubstantiation. Vol. iii. p. 359. Octavo
edition.

“ tinguish the total vanishing of the one, from
“ the first appearance of the other *.”

As to CICERO, to transcribe his beauties, would be a task in a manner the same with that of transcribing his Works ; but to shew how complete a master he was of Metaphor, take the two following instances. “ So it happens,” says he in one of his Orations, “ that I, whose busi-
“ ness it is to repel the javelins and heal the
“ wounds, am obliged to appear in this manner
“ before the adversaries have so much as thrown
“ a dart ; and they are allowed that time to
“ make the attack, when it will not be in our
“ power to avoid the assault ; and if they throw
“ out some false charge, like an imposioned
“ dart, as they seem prepared to do, we shall
“ have no opportunity to apply a remedy †.”
Nor is the next instance at all inferior for propriety and harmony of Metaphor. “ Nor was I
“ so timorous, I who had steered the ship of the
“ commonwealth amidst the fiercest hurricanes
“ and billows, and had conducted her safe to
“ port, as that I should stand in awe of the
“ cloudiness of your aspect, or your colleague’s
“ pestilential

* *Essay on Virgil’s Georgics*, Vol. i. p. 259. Octavo edit.

† Ita sit ut ego, qui tela depellere, & vulneribus mederi debeam, tum id facere cogor, cum etiam telum adversarius nullum jecerit; illis autem id tempus impugnandi detur, cum & vitandi illorum impetus potestas adempta nobis erit: & si qua in re, id quod parati sunt facere, falsum crimēn, quasi venenatum aliquod telum jecerint, medicinæ faciendæ locus non erit.
Prp P. QUINTIO, § 2.

“ pestilential breath. I perceived other winds ;
 “ I foresaw other storms ; I did not withdraw
 “ from other impending tempests, but for the
 “ common safety I exposed myself alone to their
 “ shock *.”

To these instances of uniform and coherent Metaphors, let me add another from a very great Writer : “ It should be endeavoured, says he, that the passions which are not to be rooted up, because they are of nature’s planting, be yet so discreetly checked and depressed, that they grow not to that enormous tallness, as to over-top a man’s intellectual power, - and cast a dark shadow over his soul †.” Was ever Metaphor carried on with happier success ? and where is so much as the single word through the whole sentence that could be with advantage exchanged for another ?

If I might not be thought unnecessarily profuse in the citation of well-conducted Metaphors, I should add that of Mr PRIOR, in his Dedication before his Works to the Earl of DORSET : “ Wit, says he, in most Writers is like a fountain in a garden,

* Neque tam fui timidus, ut qui in maximis turbinibus ac fluctibus reipublicæ navem gubernasse, salvamque in portu collocasse, frontis tuæ nubeculam tum collegæ tui contaminatum spiritum pertimescerem. Alios ego vidi ventos ; alias prospexi animo procellas ; aliis impendentibus tempestatibus non cessi, sed his unum me pro omnium salute obtuli. CICERO, in PISONEM, § 9.

† Howe’s *Vanity of Man as Mortal*, Vol. i. page 655. Folio edition.

“ garden, supplied by several streams brought
 “ through artful pipes, and playing sometimes
 “ agreeably. But the Earl of DORSET’s was a
 “ source rising from the top of a mountain,
 “ which forced its own way, and with inexhaus-
 “ tible supplies delighted and enriched the coun-
 “ try through which it passed.”

§ 14. Having shewn that Metaphors are not to be in the least degree inconsistent, and produced examples both of incoherent and coherent Metaphors, it remains that I should shew,

That Metaphors are not to be pursued too far. Metaphors are not to be drawn out to such an excessive length, as shall make it appear that we are rather labouring to let others see how far we can refine them, and how long we can play with them, than that we are solicitous about real benefit and improvement. It may be hard for some persons to know when they have said enough; and for want of observing that limit, they may enervate and debase a sentence or discourse, that would otherwise have had a considerable merit. Weak and languid minds seldom rise to a noble Metaphor; but, on the other hand, some lively fancies, especially if there is a strong turn towards wit, may not leave a good Metaphor till they have shewn it in so many lights, as to make it quite irksome and insipid. We may in a rhetorical, as well as in a moral sense, say with HORACE,

There

There is a mean in all things ; mark its bounds :
An error here all rectitude confounds †.

“ Whenever you start a Metaphor,” says Mr POPE, most ironically, in his *Art of Sinking in Poetry*, “ you must be sure to run it down, and pursue it as far as it can go. If you get the scent of a state-negotiation, follow it in this manner :

The stones and all the elements with thee,

Shall ratify a strict confederacy :

Wild beasts their savage temper shall forget,

And for a firm alliance with thee treat ;

The finny tyrant of the spacious seas,

Shall send a scaly embassy for peace ;

His plighted faith the Crocodile shall keep,

And seeing thee for joy sincerely weep.

“ Or if you represent the Creator denouncing war against the wicked, be sure not to omit one circumstance usual in proclaiming and levying war :

Envoy's and agents, who, by my command,
Reside in Palestina's land,

To whom commissions I have giv'n

To manage there the interests of Heav'n,

Ye holy heralds, who proclaim

Or war or peace, in mine your master's name ;

Ye pioneers of Heav'n, prepare a road,

Make it plain, direct and broad,

For I in person will my people head,

For

† Est modus in rebus ; sunt certi denique fines :

Quos ultra citraque nequit consistere rectum.

HORAT. Sat. lib. i. sat. 1.

For the divine Deliverer
 Will on his march in majesty appear,
 And needs the aid of no confed'rate pow'r *.

" There is yet one evil more, says the *Spectator*, which I must take notice of, and that is " the running of Metaphors into tedious Allegories. This becomes abominable when the lustre of one word leads a Writer out of his road, and makes him wander from his subject for a page together †." Excellent is the direction of CICERO, " that in all things we should consider how far we may go; for although there is a measure to every thing, yet excess offends more than defect ||." The moment we begin to sport with a Metaphor, and needlessly extend it, nature's grand and striking energy and beauties vanish, and art appears weak and enervate art, and rather produces disgust than entertainment.

How much better had it been for that Preacher to have kept himself to the idea of *a sun of righteousness*, to which the Saviour of the world is compared, *Mal. iv. 2.* and shewn in what respects the natural sun might afford a resemblance of him, than to have lunched out into that learned, trifling, and impertinent superfluity of Metaphor, which is ascribed to him when he is represented as saying, " that CHRIST was a mercy truly zo-

" diabolus;

* Vol. vi. p. 192, 193.

† *Spectator*, Vol. viii. № 595.

|| In omnibus rebus videndum est quatenus. Etsi enim suus cuique modus est, tamen magis offendit nimium quam patet.

" diabolical; for CHRIST always keeps within the
 " tropics: He goes not out of the pale of the
 " Church, but yet he is not always at the same
 " distance from a true Christian; sometimes he
 " withdraws himself into the *apogeeum* of doubt,
 " sorrow and despair, but then he comes again
 " into the *perigeum* of joy, content, and assur-
 " ance; but as for Heathens and Unbelievers,
 " they are all *arctic* and *antarctic* reprobates?"

§ 15. It may be a very proper caution that we should not interpret Metaphors in such a manner, as if all the affections and properties of the things expressed by them might be ascribed to those things to which they are applied; or, in other words, we should not strain a Comparison, which has usually but one particular view, in order to make it agree in other respects, where it is evident there is not a similitude of ideas. CICERO calls MARK ANTONY *the torch of the state* *. The resemblance intended by CICERO between ANTONY and *a torch* lay in this; that as a torch burns and destroys every thing within its reach, so ANTONY spread devastation and ruin through the *Roman* commonwealth. Was any person from hence to infer, that because a torch enlightens as well as burns, that therefore CICERO designed this Metaphor as a compliment to ANTONY, he could not more grossly abuse and wrest the Orator's meaning. It is said, *Isaiah*

xl.

* Sed quæ provincia est, ex qua illa fax excitare non posset incendium. *Phil. 7. § 1.*

xl. 6. that "all flesh is grass ;" that is, all mankind are liable to wither and decay, and will wither and decay like the grass : but this Metaphor would be tortured to a meaning, which, as it is foolish and absurd, we may be sure was never intended by the inspired Writer, if we were to say, that mankind were like the grass, or were grass in colour or shape. What wild, and indeed wicked abuse, would be made of the Scripture expressions concerning our LORD *, "that he will come as a thief," if we were not to confine the sense to the suddenness and surprisal of the thief, but should extend it to the temper and designs of the villain that breaks open houses in the night ?

A Minister, speaking on the one side of the unsuitableness of sinners to the holy enjoyments of Heaven, could it be supposed that they were admitted there, and, on the other hand, of the fitness of the truly pious for the fruitions of the celestial state, compared the minds of sinners and the celestial happiness to water and fire which could not be united, while he resembled the temper of the pious to wood and fire which easily mingle together, and at length so intirely, that the first is totally penetrated and possessed by the last. After the Minister had ended his discourse, one of his audience objected against the comparison as not just, because wood was consumed by fire ; whereas the sole intention of the Minister was to avail himself of the agreement in nature between wood and fire, and there was no design

to represent the destruction that flames make upon fuel. If persons will not limit the sense of Metaphors by the context, or what appears to be their plain and obvious meaning, a man shall be made to speak quite different from what he really designs. So an *iron* heart may denote either *courage* or *cruelty*. So a *dove* may stand in Metaphor either for *innocence* or *fear*. Care therefore ought to be taken that Metaphors should not be wrested into meanings which were never so much as imagined. Draw up, when you are examining a Metaphor, at once the limpid stream, and do not, under the notion of going deep, plunge lower and lower, again and again, till at last you only gather up the mire from the bottom. Let the first obvious idea be regarded; and if there is manifestly no further similitude, let the matter rest there, and proceed no farther. Some Preachers and Writers may indeed acquire the reputation of being deep by making such interpretations of Scripture-Metaphors and Parables as were never designed, and which it may be their own fancies first conceived, but no compliments are due to them. They rather deserve to be called muddy than profound; and may be more properly resembled to ponds or puddles, whose mire gives them the advantage of being thought deep, whereas in truth it only spreads a veil over their poverty and shallowness.

§ 16. But at the same time I am not unwilling to confess, that when Metaphors and Similes

lies admit a double or a treble resemblance, that they may in the same proportion be accounted beautiful. When GOD is called a *sun* in Scripture, methinks light and life and joy, permanent and unbounded, at once disclose themselves in the Metaphor. "There is a "double beauty in images, says Mr MELMOTH, "when they are not only Metaphors but Allusions. I was much pleased with an instance "of this uncommon species in a little Poem, in- "titled, *the Spleen*. The Author of that piece " (who has thrown together more original "thoughts than I ever read in the same com- "pacts of lines) speaking of the advantage of "exercise in dissipating those gloomy vapours "which are so apt to hang upon some minds, "employs the following image ;

Throw but a stone, the giant dies.

" You will observe, ORONTES, that the Meta- "phor here is conceived with great propriety of "thought, if we consider it only in its primary "view; but when we see it pointing still farther, "and hinting at the story of DAVID and Go- "LIATH, it receives a considerable improvement "from this double application †."

Mr ADDISON's comparison of the Duke of MARLBOROUGH in the heat of battle to an Angel presiding over a storm, is a comparison that sheds a glory over his Hero, not only for his

† FITZ-OSBORNE's *Letters*, Vol. ii. page 53, 54.

courage, but for his wisdom ; and at the same time very happily glances a compliment of the highest kind to the illustrious Princess whose forces he commanded, whose commission he bore, and whose orders he executed. We have an honourable notice and a criticism upon this passage in the *Tatler* †, which well merits our regard. “ The highest art of man, says the Author, is to possess itself with tranquillity in imminent danger, and to have its thoughts so free, as to act at that time without perplexity. ” The ancient Authors have compared this fledge courage to a rock that remains immovable amidst the rage of winds and waves ; but that is too stupid and inanimate a similitude, and could do no credit to the Hero. At other times they are all wonderfully obliged to a *Libyan* Lion, which may indeed give very agreeable terrors to a description, but is no compliment to the person to whom it is applied. “ Eagles, Tygers, and Wolves, are made use of on the same occasion, and very often with much beauty ; but this is still an honour done to the brute rather than the Hero. MARS, PALLAS, BACCHUS, and HERCULES, have each of them furnished very good similes in their time ; and made doubtless a greater impression on the mind of an Heathen, than they have on that of a modern Reader. But the sublime image that I am talking of, and which I really think as great as ever entered into the thought

" thought of man, is the Poem called *the Campaign*; where the simile of a ministering Angel sets forth the most sedate and the most active courage, engaged in an uproar of nature, a confusion of elements, and a scene of divine vengeance. Add to all, that these lines compliment the General and the Queen at the same time, and have all the natural horrors heightened by the image that was still fresh in the mind of every Reader."

'Twas then great MARLB'ROUGH's mighty soul was prov'd,

That in the shock of charging hosts unmov'd,

Amidst confusion, horror, and despair,

Examin'd all the dreadful scenes of war :

In peaceful thought the field of death survey'd,

To fainting squadrons sent the timely aid,

Inspir'd repuls'd battalions to engage,

And taught the doubtful battle where to rage.

So when an Angel, by divine command,

With rising tempests shakes a guilty land

(Such as of late o'er pale *Britannia* past)

Calm and serene he drives the furious blast ;

And pleas'd th' Almighty's orders to perform,

Rides on the whirlwind, and directs the storm *.

* ADDISON's *Campaign*.

C H A P T E R III.

The ALLEGORY considered.

§ 1. *The definition of an Allegory.* § 2. *Examples of the Allegory.* § 3. *Allegories of two sorts, pure and mixed.* § 4. *Mixed Allegories considered, with instances of them.* § 5. *Mixed Allegories defended.* § 6. *Great beauty arising from the combination of the Allegory, Comparison, and single Trope.* § 7. *Parables and Fables to be placed under the head of Allegory.*

§ 1. **W**E have treated so largely upon the Metaphor, that we shall have the less to say upon the Allegory, which is so nearly allied to it. An *Allegory** is a chain or continuation of *Tropes*, and more generally of *Metaphors*†; and differs from a single *Trope* in the same

* From *αλληγορεω*, I declare another thing.

† Though an Allegory commonly consists of a series of Metaphors, yet there are instances of Allegories being made up of Metonymies, as that of TERENCE,

Sine Cerere & Baccho friget Venus. EUNUCH. act. 4. sc. 5.

Without CERES and BACCHUS, VENUS dies.

And SAMSON's riddle is made up of Synecdoches;

Out of the eater comes forth meat, and out of the strong sweetness,
Judg.

fame manner as a cluster on the vine does from only one or two grapes.

§ 2. Some examples of the Allegory may be very proper to be produced. Not to be tedious in the citations of them, let the following instances suffice :

Did I but purpose to embark with thee
 On the smooth surface of a summer's sea,
 While gentle zephyrs play in prosp'rous gales,
 And fortune's favour fills the swelling sails ;
 But would forsake the ship, and make the shore,
 When the winds whistle, and the tempests roar, &c. *

That is a fine Allegory in the Poem, intitled *the Spleen* :

Thus, thus I steer my bark, and sail
 On even keel with gentle gale ;
 At helm I make my reason sit,
 My crew of passions all submit.
 If dark and bluft'ring prove some nights,
 Philosophy puts forth her lights ;
 Experience holds the cautious glass,
 To shun the breakers as I pass,
 And frequent throws the wary lead,
 To see what dangers may be hid.
 And once in seven years I'm seen
 At Bath or Tunbridge to careen ;
 Tho' pleas'd to see the dolphins play,
 I mind my compafs and my way,

E 4

With

Judg. xiv. 14.—This observation shews us, that an Allegory ought not to be ranked under the Metaphor, as it undoubtedly extends itself to other Tropes.

* PRIOR'S *Henry and Emma*.

With store sufficient for relief,
 And wisely still prepar'd to reef;
 Not wanting the dispersive bowl
 Of cloudy weather in the soul,
 I make (may Heav'n propitious send
 Such wind and weather to the end !)
 Neither be calm'd nor overblown,
 Life's voyage to the world unknown.

The whole fourteenth ode of the first book of HORACE is an Allegory, exquisitely wrought by that great favourite of the Muses *.

O ship ! new billows soon will rise,
 And bear thee off to sea again :
 What madness ? O in time be wise,
 Make, make thy port, not tempt the main.

Naked are all thy decks ; thy mast
 Thou hear'st with horror o'er thee groan ;
 Bending beneath the heavy blast,
 Soon must thou see it rushing down.
 In vain thy keel attempts to plow
 The wave, and conflict with the tide ;
 No cords to bind thy planks hast thou,
 Tho' all are starting from thy side.

How

* O navis, referent in mare te novi
 Fluctus. O quid agis ? Fortiter occupa
 Portum. Nonne vides, ut
 Nudum remigio latus,
 Et malus celeri faucius Africo,
 Antennæque gemant ? ac sine funibus
 Vix durare carinæ
 Possint imperiosius

Æquor ?

How rent, how tatter'd are thy sheets !

Thy guardian Gods that grac'd thy prow,
Torn by the tempests from their seats,
No more shall hear thy suppliant vow !

Tho' *Pontic* pine produc'd thy frame,
The daughter of a noble wood,
Vain thy proud origin and name ;
No splendors bribe th' ingulphing flood.

Be wise, O precious ship, at last,
No more with Ocean's terrors strive ;
Lest thou, the sport of ev'ry blast,
Should'st headlong to perdition drive.

Thou, long my heart-distressing pain,
Still my fond hope, and dearest care,
Fly, fly the rocks that curse the main,
Whatever glitt'ring charms they wear.

We meet with a most beautiful Allegory in *Psalm lxxx.* from the 8th Verse : " Thou hast
" brought, says the Psalmist, a vine out of *Egypt* :
" Thou hast cast out the Heathen, and planted
" it. Thou preparedst room before it, and didst
" cause

Æquor? non tibi sunt integrâ lintea;

Non Dii, quos iterum pressa voces malo;

Quamvis Pontica pinus,

Silvæ filia nobilis,

Jactes & genus & nomen inutile :

Nil pictis timidus navita puppibus

Fidit. Tu, nisi ventis

Debes ludidibrium, cave.

Nuper sollicitum qui mihi tædium,

Nunc desiderium, curaque non levis,

Interfusa nitentes

Vites æquora Cycladas.

" cause it to take deep root, and it filled the
 " land. The hills were covered with the shadow
 " of it, and the boughs thereof were like the
 " goodly cedars. She sent out her boughs unto
 " the sea, and her branches unto the river. Why
 " hast thou broken down her hedges, so that all
 " they which pass by the way do pluck her?
 " The boar out of the wood doth waste it, and
 " the wild beast of the field doth devour it. Re-
 " turn, we beseech thee, O God of hosts; look
 " down from heaven, and behold; and visit this
 " vine: and the vineyard which thy right hand
 " hath planted, and the branch that thou madest
 " strong for thyself. It is burnt with fire; it is
 " cut down. They perish at the rebuke of thy
 " countenance."

§ 3. Allegories are of two sorts, *pure* and *mixed*.

Pure Allegories are such as preserve the Trope from the beginning to the end of them without any opening, if I may so call it, of the *literal* sense. Such an Allegory is that Ode of HORACE which we have but now recited; so that "many learned Commentators, says MR FRANCIS, in a note upon his translation of the Ode, understand it in a plain historical manner; though QUINTILIAN, whose judgment we scruple not to prefer, quotes the Ode as an example of the *Allegory*, and tells us, that throughout the whole passage, the Poet means by the ship the commonwealth; by the waves and tempests,

" tempests, civil wars ; and by the haven, peace
 " and concord †." The danger arising from a
pure Allegory is that of obscurity ; and whoever
 frequently uses it, should take particular care that
 he does not involve the sense in hard and diffi-
 cult riddles, which ought to shine out clear and
 perspicuous, as it may do even from under the
 veil of Tropes themselves, according to the very
 just account of Metaphors, which will alike ex-
 tend to *Allegories*, by Lord LANSDOWNE, in his
Essay upon unnatural Flights in Poetry :

As veils transparent cover but not hide,
 Such *Metaphors* appear when right apply'd ;
 When thro' the phrase we plainly see the sense,
 Truth, where the meaning's obvious, will dispense :
 The Reader what's in reason due believes,
 Nor can we call that false which not deceives.

§ 4. *Mixed Allegories* are such Allegories as are not intire, but admit of spaces in which the literal sense appears : or, in other words, proper and allegorical expressions are alternately used in the same sentence or paragraph. Of this kind is that *Allegory* in the speech of PHILIP King of *Macedon*,

in

† Αλληγορία, quam inversionem interpretamur, aliud ver-
 bis, aliud sensu ostendit, ac etiam interim contrarium. Prius, ut

O navis, referent in mare te novi
 Fluctus. O quid agis ? fortiter occupa
 Portum —

Totusque ille Horatii locus, quo navim, pro republica ; fluc-
 tuum tempestates, pro bellis civilibus ; portum pro pace atque
 concordia dicet. QUINTIL. lib. viii. cap. 6. § 2.

in which he says, “ I see that cloud of a cruel
“ and bloody war rising in *Italy*. I perceive
“ a storm, big with thunder and lightning,
“ gathering in the west; which, wherever the
“ hurricane of victory shall carry it, will fill
“ all places with a shower of blood *.” The
proper words *war*, *blood*, and *victory*, connected
with the Tropes *cloud*, *shower*, and *tempest*, ren-
der the several parts of the Allegory clear and
evident. “ I always thought,” says *TULLY*, in
his defence of *MILo*, “ that as to other storms
“ and tempests, they were only to be sustained
“ by *MILo* in the commotions of our public as-
“ semblies †.” If the Orator had not used the
words *public assemblies*, the passage had been a
complete Allegory, but by its insertion there is
an evident mixture of *literal* and *allegorical* lan-
guage. In this kind of Allegories, as *QUINTI-
LIAN* well observes, “ beauty arises from the Tro-
“ pical, and an easy apprehension of the mean-
“ ing from the proper expressions ||.”

But there cannot methinks be a more pleasing
example of *literal* and *allegorical* meaning, than in
the

* *Videre se itaque, ait, consurgentem in Italiam nubem illam trucis & cruenti belli: videre tonantem ac fulminantem ab occasu procellam quam in quascunque terrarum partes victoriae tempestas detulerit magno cruxis imbre omnia foedaturum.*
JUSTIN. lib. xxix. cap. 3.

† *Equidem ceteras tempestates, & procellas in illis dun-
taxat fluctibus concionum semper putavi Miloni esse subeundas,*
&c. Orat. pro MILO. § 2.

|| *Quo in genere & species ex arcessitis verbis venit, & in-
tellectus ex propriis.* *QUINTIL.* lib. viii. cap. 16.

the four first verses of the twenty third *Psalm*:
 " The L ORD is my shepherd, I shall not want.
 " He makes me to lie down in green pastures :
 " He leads me beside the still waters. He re-
 " stores my soul. He leads me in the paths of
 " righteousness for his name's sake. Yea, though
 " I walk through the valley of the shadow of
 " death, yet will I fear no evil ; for thou art
 " with me, thy rod and staff they comfort me."
Lord --- my soul --- righteousness --- name's sake, are words used in their proper sense ; while there is evidently an Allegory in the other expressions, taken from a shepherd, and his kind and faithful protection and care over his flock.

Scripture will afford us also another instance of *mixed Allegory* in *Ephes. vi.* from the 10th to the 19th verse : " Finally, my brethren, be strong in
 " the L ORD, and in the power of his might. Put
 " on the whole armour of God, that ye may be
 " able to stand against the wiles of the Devil.
 " For we wrestle not against flesh and blood, but
 " against principalities, against powers, against
 " the rulers of the darkness of this world, against
 " spiritual wickedness in high places. Where-
 " fore take unto you the whole armour of God,
 " that ye may be able to withstand in the evil
 " day, and having done all, to stand. Stand
 " therefore, having your loins girt about with
 " truth, and having on the breast-plate of righ-
 " teousness, and your feet shod with the prepara-
 " tion of the gospel of peace ; above all, taking
 " the shield of faith, wherewith ye shall be able

" to

" to quench all the fiery darts of the wicked :
 " and take the helmet of salvation, and the sword
 " of the Spirit, which is the Word of God. Pray-
 " ing always, with all prayer and supplication in
 " the Spirit, and watching thereunto with all per-
 " severance and supplication for all saints." Upon
 a careful review of this passage it will evidently
 appear, that there is a mixture of *allegorical* and
literal sense, and that they alternately appear and
 disappear throughout the whole description.

§ 5. If it should be suggested, that if our sentences should be thus made up of *literal* and *allegorical* language we shall hereby violate a rule that has been given, namely, to continue and carry on a *Metaphor* in the same manner it began, there is an easy answer to such an objection by observing that there is a very great and essential difference between the mixture of *literal* and *allegorical* expression, and the confusion arising from heterogeneous *Metaphors*. The mixture of *literal* and *allegorical* language is not the clustering of discordant *Metaphors* together, but the insertion of one and the same *Metaphor* in some parts of a sentence or paragraph, while plain expression makes up the remainder: whereas a confusion of *Metaphors* is the heaping such *Metaphors* together as are absolutely dissimilar, and contrary to one another; or an attempt to make a coalescence where an impossibility in nature abhors the union. A conjunction of common and metaphorical expressions, or a sentence consisting

consisting partly of the one, and partly of the other, is like the sun in a summer's day, sometimes shining in a clear opening of the heavens, and sometimes darting its rays through clouds, gilded and variegated with his glories. But inconsistent *Metaphors* are not unlike the ancient chaos, where all the powerful principles and elements of nature were blended together, and waged irreconcilable war in one perpetual confusion and uproar.

§ 6. As we are certain that the human mind is extremely fond of variety, QUINTILIAN's observation may be very just, "That the most beautiful form of speech is that which consists of the Comparison, Allegory, and single Trope, an instance of which he gives us in the following passage from CICERO: For what straits, what arm of the sea can you think of, so much troubled with the tossings and agitations of waves? How violent the perturbations and fury of our popular assemblies for the election of magistrates? The space of only one day or night often throws all things into confusion, and sometimes only a small breath of rumour shall quite change the whole opinion of the people *."

* Illud verò longè speciosissimum genus orationis, in quo trium permista est gratia, Similitudinis, Allegoriæ, & Translationis. Quod enim fretum, quem euripum, tot motus, tantas tam varias habere putatis agitationes fluctuum; quantas perturbationes, & quantos æstus habet ratio comitiorum? Dies intermissus unus, aut ror interposita, sæpe perturbat omnia;

A like vein of Allegory and Comparison we may observe in the following passage of a late excellent Divine : “ As the bodies of believers are like common tabernacles for their frailty, so they may be likened to the sacred tabernacle which was framed by the special appointment of God, in respect of the use and service they are devoted to, and of the honour they receive by grace. They are tabernacles, as they are the tenements of their own spirits ; and sacred ones, as they are the habitations of the Spirit of God : for their bodies are consecrated to his service as well as their souls. The members of their bodies are instruments and servants of righteousness, vessels which their souls possess in sanctification and honour. Some of them are peculiarly dignified in the service of God, like those utensils which were both of special use and ornament in the Sanctuary. The head of the saint, like the candlesticks of the Tabernacle, holds forth a constant light of divine truth and wisdom ; while his heart, like the sacred altar, retains an inextinguishable fire of divine love and zeal : his organs of speech are like the silver trumpets and other musical instruments of the Sanctuary, devoted to the glory of God, and employed to praise him in the beauty of holiness ; while the soul that resides in this tabernacle, like the anointed & totam opinionem parva nonnunquam commutat aura rumoris. QUINTIL. lib. viii. cap. 6. § 2. ex CICERO. pro MURÆN. § 17.

“ anointed Priest, continually officiates before
 “ GOD, and devotes its noblest powers to him
 “ for a spiritual sacrifice *.”

§ 7. Under the head of *Allegory* we may place *Parables*, of which we have so many instances in Scripture; and *Fables*, of which we may find some very fine examples in Pagan antiquity. The best Orators have not scrupled to make use of them. Thus when ALEXANDER, after his conquest of *Thebes*, ordered the *Athenians* to deliver up to him eight, or, as others say, ten of their Orators, DEMOSTHENES dissuaded them from complying with this demand by a Fable of the sheep, who gave up their guardian dogs to the wolves †.

* STENNELL's *Sermons*, vol. i. page 161, 162.

Ἐπίθετος δὲ οὐ Αλεξανδρεῖ εἴηται πεμπων τῶν δημαγωγῶν δεκα
 μεν, ὡς Ιδομενεὺς καὶ Δουρές εἰρηκασιν. οκτώ δέ, ὡς οἱ πλειστοί
 καὶ δοκιμωταί των συγγραφεών — Οτε καὶ τοι περι τῶν προ-
 Σατων λόγον οἱ Δημοσθενεῖς, οἱ τοις λοχεις της κυρίας εἶδωσεν.
 PLUTARCHUS in Vit. DEMOSTHENIS.

CHAPTER IV.

The METONYMY considered.

§ 1. *The definition of a Metonymy.* § 2. *The change of name used four ways:* (1) *The cause put for the effect;* (2) *The effect put for the cause;* (3) *The subject put for the adjunct;* (4) *The adjunct put for the subject.* § 3. *The Metalepsis, its definition.* § 4. *The use of the Metonymy.*

§ 1. *A Metonymy* * is a Trope, in which one name is put for another, for which it may be allowed to stand by reason of some relation or coherence between them.

§ 2. This change of name is principally used these four ways :

(1) When the cause is put for the effect. Thus MARS among the Heathens is used for *war*, CERES for *corn*, and BACCHUS for *wine*. So we bid a person read CICERO, that is, CICERO's Works. So we say, "look at this man's hand," that is, at his writing. Thus VIRGIL describes his Shepherd "as playing upon his reed,"

* From μετα and ὄνομα, the passing of one name into another.

reed *," that is, upon his pipe made of a reed. Instances of this kind are not wanting in Scripture. *Luke* xvi. 29. "They have Moses and the Prophets ;" and *Numb.* xxxii. 23. "And be sure your sin will find you out," that is, the punishment of your sin.

(2) Another kind of *Metonymy* is, when the effect is put for the cause. Death is called pale, because it makes the countenance pale. Youth is called gay, because it makes persons gay. And in like manner anger is called rash, because it makes men rash. We have instances of this sort in Scripture. *Gen.* xxv. 23. "Two nations are in thy womb," that is, the fathers of two nations ; *Exod.* xv. 2. "The LORD is become my salvation," that is, the author of my salvation ; and *2 Kings* iv. 40. "There is death in the pot," that is, a poisonous herb that will cause death.

(3) Another kind of *Metonymy* is, when the subject is put for the adjunct, that is, for some circumstance or appendage belonging to or depending upon the subject. "He has a good heart," that is, he has courage, which is supposed to reside in the heart. CHRIST bid his Disciples, *Matt.* xxvi. 27. to "drink of the cup," that is, of the wine in the cup. It is said, *Mark* i. 33. that "the city was gathered at the door," that is, all the inhabitants of the city. To these examples I might add such as follow : *the Church*, that is, Religion forbids it. "He painted our

F 2 King,".

* *Sylvestrem tenui musam meditaris avena.*

King," that is, the picture of our King. "There's the Hero," that is, the bust of the Hero.

(4) Another kind of *Metonymy* is, when the adjunct is put for the subject. *Gen.* xxxi. 53. "Jacob sware by the fear of his father Isaac," that is, by the God whom ISAAC feared. *2 Kings* xx. 1. "Set thine house in order," that is, the affairs of thine house. *Phil.* iii. 3. "For we are the circumcision," that is, the persons who are circumcised. Such passages as follow belong also to this division of the *Metonymy*. "We slight living virtue," that is, men alive who are virtuous. "No age shall be silent in thy praise," that is, men in no age shall be silent in thy praise. And what charming *Metonymies* have we of this kind, since the virtues and vices mentioned evidently denote the persons in whom they are found, in that animated passage of CICERO, where, comparing the forces of the Roman republic with the profligate army of CATILINE, he says, "On this side modesty is engaged, on that impudence; on this side chastity, on that lewdness; on this integrity, on that deceit; on this side piety, on that profaneness; on this side constancy, on that fury; on this side honour, on that baseness; on this side moderation, on that ungoverned passion: in a word, equity, temperance, fortitude, prudence, and all virtues contend against injustice, luxury, effeminacy, rashness, and all manner of vices *."

* *Ex hac enim parte pudor pugnat, illuc petulantia; hinc pudicitia,*

§ 3. Under the *Metonymy* we may consider the *Metalepsis*, of which it may frequently either more or less consist; but it has this circumstance peculiar to it, that it is very far-fetched and uncommonly multiplied, or, as Dr WARD defines it, “two or more Tropes, and those “of a different kind, are contained under one “word, so that gradations or intervening senses “come between the word that is expressed, and “the thing designed by it. The contests, says “the learned Professor, between SYLLA and “MARIUS proved very fatal to the *Roman* state. “JULIUS CÆSAR was then a young man. But “SYLLA, observing his aspiring genius, said of “him, In one CÆSAR there are many MARIUSES: “(nam Cæsari multos Marios inesse, SUET. in Vit. c. I.) Now in this expression there is a *Metalepsis*, for the word *Marius*, by a Synecdoche “or Antonomasia, is put for any ambitious or “turbulent person; and this again by a Meto-“nymy of the cause for the ill effects of such a “temper to the Public. So that SYLLA’s mean-“ing, divested of these Tropes, was, that CÆSAR “would prove the most dangerous person to the “*Roman* state that ever was bred in it: which “afterwards proved true in the event †.”

F 3

As

pudicitia, illinc stuprum; hinc fides, illinc fraudatio; hinc pie-
tas, illinc scelus; hinc constantia, illinc furor; hinc honestas,
illinc turpitudo; hinc continentia, illinc libido; denique æ-
quitas, temperantia, fortitudo, prudentia, virtutes omnes cer-
tant cum iniquitate, cum luxuria, cum ignavia, cum temeri-
tate, cum vitiis omnibus. CICER. in CATIL. Orat. ii. § 11.

† WARD’s *Oratory*, vol ii. page 25, 26.

As another instance of this kind, we may consider the following line of VIRGIL,

Ah ! may I not with wond'ring eyes review,
After some beards, my small but dear domains * ?

Where by the *beards*, that is, of corn, we may understand the *ears of corn*; by the *ears of corn*, *corn itself*; by *corn*, the *summer* that produces it; and by the *summer*, the *whole year*: so that the sense is the same as if it had been said,

Ah ! may I not with wond'ring eyes review,
After some years, my small but dear domains ?

This Trope is something like an echo in some spacious winding dome, which returns again and again upon us before it ceases its sound; or may be resembled to the kernels of some fruits involved in manifold rinds, which must be all stripped off before we can come at the substance.

§ 4. Though a *Metonymy* may not be so necessary as the *Metaphor*, nor take such a wide compass, yet it is a Trope of very great use and extent. It gives a vast scope and liberty to the fancy: it both adorns and invigorates our style; or, as Dr WARD describes it, “ enriches a discourse with an agreeable variety, and gives both force and beauty to an expression †.”

* Post aliquot mea regna videns mirabor aristas ?

Eclog. i. ver. 70.

† WARD's *Oratory*, vol. i. page 414.

C H A P T E R V.

The SYNECDOCHE considered.

§ 1. *The definition of a Syneccdoche.* § 2, (1) *A Syneccdoche puts the whole for a part ; (2) A part for the whole ; (3) Uses a general name for a particular of the same kind ; (4) Uses a particular name for a general.* § 3. *That a certain number is put for an uncertain, is to be ascribed to the Syneccdoche.* § 4. *That the plural number shall stand for the singular, and the singular for the plural, is owing to the Syneccdoche.* § 5. *The definition of an Antonomasia.* § 6. *An Antonomasia, (1) Puts a proper for a common name ; (2) Puts a common name for a proper.* § 7. *Rule to be observed as to the Antonomasia.* § 8. *The value and use of the Syneccdoche.*

§ 1. *A* Syneccdoche * is a Trope, which puts the name of the whole for a part, or the name of a part for the whole ; a general name for a particular under that general, or a particular for the general.

F 4

§ 2.

* From συνεκδοχαί, I comprehend, or receive together.

§ 2. (1) The *Synecdoche* puts the whole for a part. Thus VIRGIL says,

Parthia shall drink the Gallic *Arar* first,
And *Tigris* sooner quench *Germania's* thirst *.

So the sea may be put for the waves of the sea. In like manner *man* shall sometimes mean the soul of a man, as *LAZARUS*, *Luke* xvi. 23. is said to be “in *ABRAHAM*'s bosom:” and at other times *man* shall signify *the body*, *Gen.* iii. 19. “Till thou return to the ground,” that is, till thy body return to the ground. Thus we say, sometimes intending only the body, and sometimes only the soul, that man is mortal, or that he is immortal.

(2) A *Synecdoche* puts a part for the whole. The *head* shall signify the man, the *pole* the heavens, the *point* the sword, the *winter* the whole year, and the *general* shall include both himself and his army. We have instances of this kind in Scripture; *Isa.*vii. 2. “the tribe of *EPHRAIM*” is put for the whole people of *Israel*: and *Matt.* viii. 8. the Centurion tells our *LORD*, that he was not worthy that he should come “under his roof,” that is, into his house.

(3) The *Synecdoche* uses the general name for a particular of the same kind. Put up your *weapon*, that is, your sword. So a bird is used by VIRGIL for an *eagle*:

The

* Aut Ararim Parthus bibet, aut Germania Tigrim.

Eclog. i. ver. 63.

The bird, ungrasping his fierce talons, drops
His prey into the flood — *

Our L ORD commands his Apostles, *Mark* xvi. 15. to " go into all the world, and preach " the gospel to every creature," that is, to all mankind.

(4) The *Synecdoche* puts a particular name for a general. Thus the *Cretan* sea signifies in HORACE the sea in general;

I, in the muses favour bless'd,
Neither with grief nor fear depress'd,
Will bid the vagrant winds convey
Those troublers to the *Cretan* sea ‡.

In like manner the acorns of *Chaonia* are used for acorns in general by VIRGIL,

Ye pow'rs divine, who gave mankind to change
Chaonian acorns for the fruitful ear ||.

In *Psal.* xlvi. 9. the Almighty is said to " break " the bow, and cut the spear in funder, and to " burn the chariot in the fire;" that is, God destroys all the weapons of war, and blesses the world

* — Prædamque ex unguibus alas
Projicit fluvio — *Aeneid.* lib. xii. ver. 255, 256.

‡ Musis amicus tristitiam & metus
Tradam protervis in mare Creticum
Portare ventis — *HORAT.* *Od.* lib. i. *od.* 26.

|| — Vestro si munere tellus
Chaoniam pingui glandem mutavit arista.

VIRGIL. *Georg.* lib. i. ver. 7.

world with peace. In *Dan.* xii. 14. by *many* we are to understand all. " Many of them that sleep in the dust shall awake, some to everlasting life, and some to shame and everlasting contempt."

§ 3. It may be observed farther, that to the Synecdoche the usage of a certain number for an uncertain is to be ascribed :

ACHILLES' wide-destroying wrath that pour'd
Ten thousand woes on Greece, O Goddess, sing *.

§ 4. To the same Trope we may refer the liberty of using the plural number for the singular, and the singular number for the plural; as when CICERO tells BRUTUS, " We misled the People, and gained the reputation of Orators †, when he intends only himself: and when, on the contrary, LIVY often says, " that the Roman was Conqueror in the battle ‡," whereas he designs that the Romans were Conquerors.

§ 5. Under the Synecdoche we may also range the *Antonomasia* ||, which is a Trope by which we put a proper for a common name, or a common name for a proper.

§ 6.

* Μηνιν αειδε Θεα Πηληϊαδεω Αχιληθ.

Ουλομενην, η μυρι' Αχαιοις αλγε' εθηκε.

† *Populus imposuimus, & oratores visi sumus.*

‡ *Romanus prælio victor.*

|| From *αντί* and *ονομαζω*, the putting one name in the room of another.

§ 6. (1) An *Antonomasia* puts a proper for a common name. Thus, that man is an *Hercules*, that is, an uncommonly strong man. Or he is a *Job*, that is, a remarkably patient man. Or he is a *Nero*, that is, a monstrously cruel man. Or he is a *Croesus*, that is, an immensely rich man.

(2) An *Antonomasia* puts a common for a proper name. Thus, he is gone to the City, or he is come from the City, meaning *London*. In like manner the Poet shall intend *HOMER*, the *Orator*, *CICERO*, and the Apostle, *St PAUL*. Thus *CHRIST* is called "the son of man," *Matt. ix. 6.* and "the master," *John xi. 28.*

§ 7. When we use the *Antonomasia*, we should take care that whatever epithet, title, or denomination stands in the room of the usual name, should be such as is either easy and familiar, or such as is more emphatical and striking; for there is no small excellency in an *Antonomasia*, when properly conceived and applied according to these directions: as when I call a good Orator a *DEMOSTHENES*, or a good Poet a *VIRGIL*, I am bestowing upon the person the highest praise, and leading the mind to a comparison of his talents with the peculiar and transcendent endowments of those famous Writers; and when, on the other hand, I say such a man is a *CATILINE*, or a *CA-LIGULA*, I thereby call up the ideas of the most detestable characters, and brand the person with much deeper infamy, than if I was only in plain language to say, that he was very worthless or wicked.

wicked. But if the *Antonomasia* has neither the advantage of ease and familiarity, nor of emphasis nor strength, plain expression is to be preferred; at least I see not any benefit that can arise from the use of this Trope: but we may, before we are aware, deserve the lash of our great *Satirist*, who has reckoned up several *Antonomasias* of this kind; but which are too ludicrous to be inserted in graver compositions than that of his *Art of Sinking in Poetry* †.

§ 8. The value of the *Synecdoche* appears to lie in the bold and manly freedom it gives to our discourses, by which we shew that we are so full of our ideas, and so powerfully impressed with them, that we disdain to attend to little accuracies, and nice adjustments of expression. Language also acquires a vast variety by the assistance of the *Synecdoche*; and variety prevents fatigue, and is the source of perpetual entertainment. And it may be added, that the *Synecdoche* more especially compliments the understanding, by leaving it to investigate and determine the whole of our meaning from only a part of it, or ascertain and fix our precise meaning, when only couched under a general expression.

† Pope's *Works*, vol. vi. p. 191, 192.

C H A P T E R VI.

The I R O N Y considered.

§ 1. *The definition of an Irony.* § 2. *How known to be an Irony.* § 3. *Instances of the Irony from the sacred Writings.* § 4. *Examples of the Irony from CICERO, HORACE, DRYDEN, and TILLOTSON.* § 5. *The definition of a Sarcasm, with instances.* § 6. *The uses of Ironies and Sarcasms.* § 7. *Cautions to be observed concerning them.* § 8. *The foundation in nature for the Irony and Sarcasm.*

§ 1. **A** N Irony * is a Trope, in which one contrary is signified by another; or, in which we speak one thing, and design another, in order to give the greater force and vehemence to our meaning.

§ 2. The way of distinguishing an *Irony* from the real sentiments of the speaker or writer, are by the accent, the air, the extravagance of the praise, the character of the person, the nature of the thing, or the vein of the discourse: for if in any of these respects there is any disagreement from

* From εἰρωνευόμαι, *I use a dissimulation in my speech.*

from the common sense of the words, it plainly appears that one thing is spoken, and another is designed †.

§ 3. Innumerable instances of this Trope might be produced, but the following shall suffice. In the sacred Writings we have frequent instances of the *Irony*. Thus the Prophet ELLI-JAH, *1 Kings xviii.* 27. speaks in Irony to the Priests of *Baal*, "Cry aloud, for he is a GOD; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleeps, and must be awaked." So the Prophet MICAJAH, *1 Kings xxii.* 15. bids AHAB "go to battle against Ramoth-Gilead, and prosper." We meet with an *Irony* in *Job xii.* 2. "No doubt but ye are the People, and wisdom shall die with you." That passage may be considered as an *Irony*, *Eccles.* xi. 9. "Rejoice, O young man, in thy youth, and let thine heart cheer thee in the days of thy youth, and walk in the way of thine heart, and in the sight of thine eyes." Nay, the Almighty himself appears to speak ironically, *Gen.* iii. 22. "And the LORD God said, The man is become as one of us to know good and evil." And in the same manner we may apprehend our LORD's rebuke to the Jewish Doctors, when he says,

† In eo vero genere quo contraria ostenduntur, Ironia est. Illusionem vocant; quæ aut pronunciatione intelligitur, aut persona, aut rei natura. Nam si qua earum verbis dissentit, apparet diversam esse orationi voluntatem. QUINTIL. lib.viii. cap. 6. § 2.

says, *Mark* vii. 9. " Full well ye reject the commandment of God, that ye may keep your own tradition :" where, by the word *καλῶς*, which our Translators render *full well*, it is evident our LORD intends quite the contrary of what his language seems to import.

§ 4. CICERO, representing the forces of CATILINE as mean and contemptible, says, " O war, most terrible indeed ! since CATILINE is to march out with such a Praetorian band of debauchees *." HORACE, after he has described the tumults, hurries, and dangers of *Rome*, concludes,

Go now, and study tuneful verse at *Rome* †.

MR DRYDEN finely ridicules the *Egyptian* worship in a laughing, ironical commendation of their Leek and Onion Deities :

" Th' *Egyptian* rites the *Febusites* embrac'd,
Where Gods were recommended by the taste :
Such sav'ry Deities must needs be good,
As serv'd at once for worship and for food ‡.

That is a very poignant Irony in ARCHBISHOP TILLOTSON, who, speaking of the Papists, says,
" If

* O bellum magnopere pertimēscendum ! cum hanc sit habiturus Catilina scortorum cohortem prætoriam. CICER. in CATIL. Orat. 2. § 11.

† I nunc, & versus tecum meditare canoros !

HORAT. Epist. lib. ii. epist. 2. ver. 76,

‡ DRYDEN's *Absalom and Achitophel*.

“ If it seem good to us to put our necks once
 “ more under that yoke which our Fathers were
 “ not able to bear ; if it be really a preferment
 “ to a Prince to hold the Pope’s stirrup, and a
 “ privilege to be disposed of him at pleasure,
 “ and a courtesy to be killed at his command ;
 “ if to pray without understanding, to obey
 “ without reason, and to believe against sense ;
 “ if Ignorance, and implicit Faith, and an In-
 “ quisition be in good earnest such charming and
 “ desirable things ; then welcome Popery, which,
 “ wherever thou comest, dost infallibly bring all
 “ these wonderful privileges and blessings along
 “ with thee *.”

§ 5. Under the *Irony* we may include the *Sarcasm* †, which may be defined to be an *Irony* in its superlative keenness and asperity. As instances of this kind we may consider the speech of the Soldiers to our blessed *LORD*, when, after they had clothed him in mock majesty, they bowed the knee before him, and said, “ Hail King of the Jews,” *Matt. xxvii. 29*. So again, when our *LORD* was upon the cross, there were some that thus derided him, *Mark xv. 32*. “ Let *CHRIST*, the king of Israel, descend now from the cross, that we may see and believe.” By the way it may be observed, that custom has so much prevailed that not only excessively keen *Ironies* are called *Sarcasms*, but any severe sayings with an uncommon

* *TILLOTSON’s Works*, vol. iii. page 392. Octavo edit.

† From σαραξω, I strip off the flesh.

uncommon edge, and that cut remarkably deep, bear the same name, though upon examination they will appear not to be Ironies, but plain expressions. Thus PYRRHUS the son of ACHILLES, when PRIAM reproached him with cruelty, and put him in mind of his father's contrary conduct, insults him in the following Sarcasm :

Thou then shalt bear the tidings, and shalt go
A speedy courier to the shades below ;
There tell ACHILLES of my barb'rous deeds,
And what a wretch his noble sire succeeds *.

§ 6. Ironies and Sarcasms have a great advantage in them to infuse strength and vehemence into our discourses, and may be very serviceable to correct vice and hypocrisy, and dash pride and insolence out of countenance. They add ridicule to dislike, and set up an infamous character as the butt of contempt, than which there is nothing that can wound with sorcer mortification and a keener anguish. Perhaps these Trôpes are never used with greater advantage, than when they are followed with something very severe and cutting in plain and clear language, by which a vile and detestable character is thrown as it were from one rack of torture to another. An example of this sort we may find

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* Cui Pyrrhus ; referes ergo hæc, & nuntius ibis
Pelidæ genitori illi mea tristia facta,
Degeneremque Neoptolemum narrare memento.

in CICERO, when speaking of Piso, he says,
 " You have heard this Philosopher. He de-
 " nies that he was ever desirous of a triumph :
 " O wretch ! O plague ! O scoundrel ! when
 " you destroyed the Senate, sold its authority,
 " subjected your Consulate to the Tribune, over-
 " turned the State, betrayed my life and safety
 " for the reward of a province, if you did not
 " desire a triumph, what can you pretend you
 " did desire ?"

§ 7. Let us take heed upon whom and upon what occasions we employ the Irony or Sarcasm; ever dreading scattering abroad arrows, firebrands and death, and excusing ourselves with saying, that *we are only in sport*. A cruel satire, though it passed from our lips rather for the sake of wit, than out of a principle of ill-nature, may make such a wound upon a tender and innocent mind, as even whole years or life itself may never be able to heal. Let us in our wit and satire imitate the true Hero, who, though he always wears a sword, yet never uses it but upon a proper occasion.

Teach

† At audistis, Patres Conscripti, Philosophi vocem, negavit se triumphi cupidum unquam fecisse. O scelus ! O pestis ! O labes ! cum extinguebas senatum, vendebas auctoritatem hujus ordinis, addicebas tribuno plebis consulatum tuum, rempublicam evertebas, prodebas caput & salutem meam una mercede provinciae, si triumphum non cupiebas, cujus tandem rei te cupiditate arsisse defendes ? CICER. in PISON. § 24.

Teach me to feel another's wo,
To hide the fault I see,
That mercy I to others show,
That mercy show to me;

are lines that I have somewhere met with in Mr POPE, however little they may be exemplified in his *Dunciad*.

§ 8. If I might venture to give my opinion of the true ground of an Irony, I should ascribe it to the power of contrast. We have for our subject a foolish or bad character; in order the more effectually to expose it, we call up by our expressions the idea of a character that is wise or worthy. These two characters are matched together, like a coarse daubing and curious picture exhibited in one view: the curious picture grows brighter and more beautiful by being placed by a bad neighbour, and the coarse daubing looks meaner and baser by the contiguous lustre of its noble companion. The plumes of the raven never appear with so deep a jet, as when he is walking over a track of unfullied snow.

CHAPTER VII.

The HYPERBOLE considered.

§ 1. *An Hyperbole, its definition.* § 2. *Hyperboles of two kinds:* (1) *That which increases beyond the truth;* (2) *That which falls below the truth.* § 3. *Various ways by which an Hyperbole is expressed:* (1) *In plain and direct terms;* (2) *By similitude;* (3) *By a strong Metaphor.* § 4. *Various remarks upon an Hyperbole.* § 5. *How an Hyperbole may be softened.* § 6. *If two or more Hyperboles in a sentence, they are to strengthen one another.*

§ 1. **A**N Hyperbole* is a Trope, that in its representation of things either magnifies or diminishes beyond or below the line of strict truth, or to a degree that is disproportional to the real nature of the subject.

§ 2. This Trope is branched into two kinds. (1) That kind of *Hyperbole* which increases beyond the truth. Such are the expressions, *whiter than snow, blacker than a raven, swifter than the wind,*

* From *ὑπερβαλλω*, I exceed.

wind, and the like. Thus VIRGIL describes the Giant POLYPHEME,

He walks sublime, and tow'rs among the stars *.

So again,

On either side two rocks enormous rise,
Whose summits threaten to invade the skies †.

In *Deut.* ix. 1. we read of *cities fenced up to heaven*. In *Job* xx. 6. the head of a prosperous wicked man is represented as *reaching to the clouds*: and in *Psalm* cxi. 26. mariners in a storm are said to *mount up*, that is, upon the waves, *to heaven*.

(2) The other sort of *Hyperbole* falls below the truth. Thus we speak of *moving slower than a snail*, of *being as deaf as a rock, as blind as a mole*, and of *being wasted to a skeleton*. *I Sam.* xxiv. 14. "After whom, says DAVID to SAUL, is the king of Israel come out? after whom dost thou pursue? after a dead dog, after a flea?" So *Job* xxv. 6. *man is called a worm*. And *Isaiah* xl. 17. "All nations before God are as nothing; and they are counted to him as less than nothing." And *Psalm* lxii. 9. "Surely men of low degree are vanity, and men of high degree are a lie: to be laid in the balance, they are altogether lighter than vanity."

G 3

§ 3.

* — Ipse arduus altaque pulsat

Sidera —

Aeneid. iii. ver. 619.

† Hinc atque hinc vastæ rupes, geminique minantur
In cœlum scopuli. — VIRGIL. *Aeneid.* lib. i. ver. 166.

§ 3. And as there are two kinds of *Hyperboles*, so there are various ways by which they are expressed. As,

(1) In plain and direct terms :

High o'er the winds and storms the mountain bears,
And on its top recline the weary stars *.

And MILTON, speaking of Satan and Death on the point of engagement, says,

So frown'd the mighty combatants, that hell
Grew darker at their frown — †

(2) An *Hyperbole* is expressed by similitude or comparison. Thus VIRGIL, describing a sea-fight, says,

At once they rush to conflict : all the sea
Foams with the dashing oars and forked prows,
As if the *Cyclades* uprooted swam
The ocean, or with mountains mountains wag'd
Enormous battle on th' afflicted deep ‡.

So PINDAR compares an attack of HERCULES upon

* Stat sublimis apex, ventosque imbruesque serenus
Despicit, & tantum fessis insiditur astris.

STATII *Theb.* lib. ii. ver. 35.

† *Paradise Lost*, book ii. ver. 719.

‡ Una omnes ruere, & totum spumare reductis
Convulsum remis rostrisque tridentibus æquor.
Alta petunt ; pelago credas innare revulsas
Cycladas, aut montes concurrere montibus altos.

Aeneid. lib. viii. ver. 689.

upon the inhabitants of *Cos*, not to winds, or seas, or fires, but to a thunderbolt *.

(3) An *Hyperbole* is expressed by a strong Metaphor †. Thus we call a very virtuous character *an angel*, and a very vicious one, *a fiend* or *devil*: we say a drunkard is *a swine*, and an extortioner *a wolf* or *harpy*. CICERO furnishes us with an Hyperbole of this kind in one of his Orations against VERRES: “ There was lately in Sicily not that DIONYSIUS, nor that PHALARIS, for that island has produced a succession of cruel tyrants, but a certain new monster, the spawn of that ancient barbarity, which is said to have infested that country ; for it is my opinion, that neither *Charybdis* nor *Scylla* have been so destructive to mariners, as what this monster has been in the same straits ‡.”

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§ 4.

* Nec igni, nec ventis, nec mari, sed fulmini dicit simile esse, ut illa minora, hoc par esset. QUINTIL. lib. viii. cap. 6. § 2.

† Dr WARD observes, that an Hyperbole is principally metaphorical, but sometimes taken from other Tropes; as, when instead of saying CATO was a very virtuous man, VELLEIUS PATERCULUS calls him *the image of virtue*, it is an hyperbolical Metonymy of the adjunct for the subject. WARD’s *System of Oratory*, vol. ii. page 24.

‡ Versabatur in Sicilia non Dionysius ille, nec Phalaris, tulit enim illa quondam insula multos & crudeles tyrannos, sed quoddam novum monstrum ex illa vetere humanitate, quæ in iisdem locis versata esse dicitur. Non enim Charybdim tam infestam, neque Scyllam navibus, quam istum in eodem freto fuisse arbitror. CICER. *Orat. 7. in Verrem*, § 56.

§ 4. Before we quit the *Hyperbole*, it may be proper to subjoin the following remarks.

(1) It appears that the Hyperbole, when it is expressed in plain and direct terms, is only common language, and neither Trope nor Figure; and that when it is expressed by a Similitude, it is a Figure, but no Trope; for there is no alienation of a word from a common to a borrowed sense, in which, as has been observed, the very essence of a Trope consists. It appears further, that when the Hyperbole is expressed by a strong Metaphor, as in the third case, it is rather to be considered as a particular species of the Metaphor than a distinct and particular kind of Trope. But yet as all the Writers on Rhetoric, as far as I have observed, place the Hyperbole among the Tropes, and assign it a division by itself, I have accordingly discoursed concerning it.

(2) The ground of the Hyperbole seems to lie in the difficulty of conveying to others the ardor and extent of our ideas, and therefore we venture beyond the boundaries of truth, that the mind of the hearer without any further labour may reach as far as the truth at once.

“ We are allowed, says QUINTILIAN, to speak “ beyond the truth, because we cannot exactly “ strike upon the truth; and it is better we “ should go beyond, than not attain the truth in “ our discourses *.” “ Every Hyperbole, says

“ SENECA,

* Conceditur enim amplius dicere, quia dici quantum est non

“ SENECA, is extended with this view, that by
 “ falsehood it may arrive at the truth. So he
 “ who said,

“ In colour whiter than the snow,
 “ In swiftness fleeter than the wind,

“ said indeed what was impossible ; but it was
 “ with a design, that as much as was possible
 “ might be credited. In like manner he who
 “ said,

“ He is less moveable than rocks,
 “ And more impetuous than the sea,

“ did not imagine that he should persuade man-
 “ kind that there was any person so immoveable
 “ as a rock. An Hyperbole never expects so
 “ much as it dares ; but affirms what is incredi-
 “ ble, that it may reach what is credible *.”

(3) The Hyperbole is one of the boldest free-
 domin's in all language. It is a most exquisite,
 elevated, and impassioned form of speech. Like
 a flame

non potest ; meliusque ultra quam citra stat oratio. QUINT.
 lib. viii. cap. 6. § 2.

* In hoc omnis Hyperbole extenditur, ut ad veram men-
 dacio veniat. Itaque qui dixit,

Qui candore nives anteirent, cursibus auras :
 quod non poterat fieri, dixit; ut crederetur quantum plurimum
 posset. Et qui dixit,

His immobilior scopulis, violentior amne :
 ne hoc quidem se persuasorum putavit, aliquem tam immobi-
 lem esse, quam scopulum. Nunquam tantum sperat Hyper-
 bola, quantum audet ; sed incredibilia affirmat, ut ad credi-
 bilia perveniat. SENECA. *de Beneficiis*, lib. vii. § 23.

a flame from a strong internal fire, it breaks out at once into a blaze, and mounts with an irresistible power and rapidity to heaven itself.

(4) Great judgment is required in the use of the *Hyperbole*. To this end let us remember, that there must be some truth or resemblance, that must be laid as the foundation of the *Hyperbole*, though the superstructure is allowed to rise, and enlarge itself far above and beyond it. If there is no truth nor resemblance in the *Hyperbole*, our compositions are wretchedly debased, and the understandings of our audience art hurt and affronted, when they should be entertained and charmed. "But as to the *Hyperbole* itself, " says QUINTILIAN, let there be some measure " observed; for though every *Hyperbole* is be- " yond belief, yet it ought not to be beyond " bounds, nor is there a more ready way to the " bombast, than a transgression in this kind. It " would be disagreeable to repeat how many er- " rors have sprung from this source, especially " as they are far from being secret and unknown. " It is sufficient to say, that the *Hyperbole* speaks " what is false, but not so as to desire to deceive " by its falsehood; upon which account we should " be very careful how far we may exceed with " propriety, and where it is that we are to stop *."

Mr

* Sed hujus quoque rei servetur mensura quædam; quamvis enim est omnis Hyperbole ultra fidem, non tamen esse debet ultra modum, nec alia magis viâ in *κακογνώμια* itur. Pigit referre plurima hinc orta vitia, cùm præsertim minimè sint.

MR POPE, in his humorous piece on the *Art of Sinking* †, gives us several instances of this sort, one of which is the following, where it is said of a *lion*,

He roar'd so fierce, and look'd so wondrous grim,
His very shadow durst not follow him.

An assertion void of all possibility or colour of truth, and therefore wild and extravagant.

Another *Hyperbole*, no less intolerable, we have in the following lines ;

See these dead bodies hence convey'd with care :
Life may perhaps return with change of air.

Whereas, when the union between soul and body is dissolved, there can be no hope by any means whatever of a restoration to life, and consequently there is not the least ground for such an *Hyperbole*.

I might add, to the number of these vain tumors in language, two lines which I have heard repeated :

Collected in himself Prince ARTHUR stood,
Himself an army, and his spear a wood.

But how could a single man, however majestic, be mistaken for an army, or his spear, however great, be imagined to be a wood ?

This

ignota & obscura. Manore fatis est, mentiri Hyperbolem, nec ita ut mendacio fallere velit. Quo magis intuendum est, quoque deceat extollere, quod nobis non creditur. QUINTIL. lib. viii. cap. 6. § 2.

† Vol. vi. page 196.

This extravagant *Hyperbole*, as I have heard, was burlesqued by a keen Satirist in the following imitation :

Prodigious bard ! thy muse let loose !
Thy stand a tub, thy quill a goose !

I fear Dr YOUNG himself may be justly condemned for a fault of this kind, when, speaking of the luminaries of heaven, he says,

So bright, with such a wealth of glory stor'd,
'T were sin in Heathens not to have ador'd *.

How monstrously absurd is it in a Christian Writer thus to affirm that idolatry, though of the host of heaven, was ever the duty GOD required of the Pagan world, and that it was sin in them not to pay that divine homage to the works of the Deity, which should center only in himself !

Dr TRAPP, who bestows his highest praises upon VIRGIL, yet arraigns his description of CAMILLA, as an unnatural flight of the *hyperbolic* kind † :

She o'er the tops of corn her flight could steer,
Nor ever bend, nor touch the golden ear ;

Or

* YOUNG's *Last Day*, book i.

† Extant pauca, fateor, apud Homerum verè improbabilia ; est & apud Virgilium unum hujus generis specimen, Camillam intelligo elegantissimis versibus descriptam — Pulcherrimi sanc sunt versus, quo circa magis dolendum rem esse impossibilem. *Prælect. Poetic.* vol. ii. p. 299.

Or o'er the sea suspended she could glide,
Nor tinge her flying footsteps in the tide *.

In this description of VIRGIL there is not the least truth. No one person, however light and agil, being ever able to run along unbending corn, or skim along the main without wetting the feet, or do any thing that might give a colour for any such imagination.

The account Lord LANSDOWNE gives of Hyperboles is very just and suitable to our purpose :

Hyperboles, so daring and so bold,
Disdaining bounds, are yet by bounds control'd ;
Above the clouds, but still within our sight,
They mount with truth, and make a tow'ring flight ;
Presenting things impossible to view,
They wander thro' incredible to true :
Falshoods thus mix'd, like metals, are refin'd ;
And truth, like silver, leaves the dross behind.

And his censure upon the madness of *Hyperboles*, well deserves our remembrance :

Thus Poetry has ample space to soar,
Nor needs forbidden regions to explore :
Such vaunts as his who can with patience read,
Who thus describes his Hero slain and dead ?
“ Kill'd as he was, insensible of death,
“ He still fights on, and scorns to yield his breath †.”

The

* Illa vel intactæ segetis per summa volaret
Gramina, nec teneras cursu læsisset aristas :
Aut mare per medium, fluctu suspensa tumenti,
Ferret iter ; celeres neque tingeret æquore plantas.

Aeneid. lib. vii. ver. 808.

† ARIOSTO.

The noisy culverin o'ercharg'd lets fly,
And bursts unaiming in the rended sky:
Such frantic flights are like a madman's dream;
And nature suffers in the wild extreme *.

§ 5. If an *Hyperbole* is too high, it may be qualified by some such insertions, as, *Methinks, it seemed, it looked like, if I may so say, or if I may be permitted,* or some such cautionary expressions †. Thus *Lucius Florus* says, “that the ships were built with such dispatch in the second Punic war, that it seemed as if they were not made by men, but that the trees were converted into ships by the Gods ‡.” *Mr Cowley* softens the *Hyperbole*, when, describing the Giant *Goliath*, he says,

The

* Lord *LANSDOWNE*'s *Essay upon unnatural Flights in Poetry*. See his Works, vol. i. p. 90.

† *Et si quid periculosius finxisse videmur, quibusdam remediis præmuniendum est; ut ita dicam, si licet dicere, quodammodo, permitte mihi sic.* Quod idem etiam in iis quæ licentiūs translata erunt, proderit, quæ non tutò dici possunt. In quo non falli judicium nostrum, solicitudine ipsa manifestum erit. Qua de re Græcum erit illud elegantissimum, quo præcipitur ita, τροπεις πληνοσειν την υπερβολην. QUINTIL. lib. viii. cap. 3. § 3.

Atque etiam si vereare, ne paulo durior translatio esse videatur, mollienda est proposito sæpe verbo; ut si olim M. Catone mortuo, *pupillum* senatum quis reliquum diceret, paulo durius; sin, ut ita dicam, *pupillum*, aliquanto mitius est. CICER. *de Orat.* lib. iii. § 41.

‡ *Ut non naves arte factæ, sed quodam munere Deorum in naves mutatae arbores viderentur.* LUCII FLORI, lib. ii. cap. 2.

The valley now the monster seem'd to fill,
And we methought look'd up t' him from our hill *.

And Mr WALLER gives us an example of the same kind in his description of a Whale :

Their fix'd javelins in her sides she wears,
And on her back a grove of pikes appears ;
You would have thought, had you the monster seen
Thus drest, she had another island been †.

The advantage arising from these cautionary expressions, is, that the speaker cannot be accused of a want of understanding, when he makes use of an *Hyperbole* beyond the limits usually granted to such a Trope ; because, before he introduces it, he intimates his apprehension of its excess by a kind of jealousy concerning its approbation. And this caution is a sort of passport for the *Hyperbole*, for by making an apology for an expression before you utter it, you prepare the hearers for a reception of what may appear too marvellous, and too nearly the romantic, provided at the same time, according to what we but now observed, there is but the least degree of truth or resemblance at bottom ; but where these are absolutely wanting, there is a dismal vacuity of sense, notwithstanding the greatest pomp of expression, and every device that can possibly be practised. But I cannot say any thing more suitable on this point, than what Dr TRAPP has said before me. “ We are not de-
“ viating,

* *Davideis*, book iii.

† WALLER's *Battle of the Summer-Islands*.

“ viating, says he, from the right rule of thinking in Metaphors, Hyperboles, Ironies, nor even in equivocal speeches, nor fancies, nor poetical fables, when they are properly used ; for there is a wide difference between falsehood and fiction, between that which is really false, if I may so speak, and that which has only the appearance of what is false. Right reason is laid as the foundation of just Tropes and Fictions. Truth sustains the apparent falsity ; which is so far from destroying, that it adorns the truth *.”

§ 6. If you make use of more than one *Hyperbole* in a sentence, as sometimes there may be grace and propriety in an assemblage of them, take care that they rise and strengthen upon one another ; for otherwise, when you have raised the hearer's expectations, you will disappoint them with a very disgusting defect, and poverty of idea, and this too in a Trope that should be peculiarly strong and animated. Falls are never so great and dangerous as those from an uncommon height. For instance, how mean had it been

* Nec Metaphoris, Hyperbolis, Ironicis, imo vel æquivocis locutionibus recte usurpati, neque etiam commentis & fabulis poeticis, a recta cogitandi norma aberratur. Inter falsitatem enim & fictionem, inter id quod verè falsum est (si ita loqui diceat) & id quod falsi tantum speciem induit, per multum interest. Tropis ipsis & fictionibus recta ratio, tanquam fundamentum, substernitur ; veritate sustinetur apprensista falsitas ; quæ veritatem exornat, non destruit. TRAPPUS
Prælect. Poetic. vol. i. p. 184.

been in HORACE, if he had said that *care* flew swifter than the winds, or the stag, or could even keep pace with the horse on full speed? but how do the ideas rise upon the mind, and gradually augment the velocity of that distressing passion which he describes, when he says!

Care climbs the vessel's brazen prow,
Sits fast upon the racer's steed;
Her flight outstrips the bounding roe,
And leaves behind the whirlwind's speed *.

A like instance we may meet with in CICERO: "What *Charybdis* is so devouring? *Charybdis*, do I say? which, if there was such a monster, was only a single animal. Even the ocean itself, believe me, seems scarce capable in so little a time to ingulph such a quantity of riches, so variously dispersed, and at such distant places, as ANTONY has done †."

* Scandit æratas vitiosa naves
Cura; nec turmas equitum relinquit,
Ocyor cervis, & agente nimbos
Ocyor euro.

HORAT. Od. lib. ii. od. 16.

† Quæ Charybdis tam vorax? Charybdin, dico? quæ si fuit, fuit animal unum. Oceanus, medius fidius, vix videtur tot res, tam dissipatas, tam distantibus in locis positas, tam cito absorbere potuisse. CICER. Phil. ii. § 27.

well-known, that such words as *abuse*, *scandal*, *calumny*, &c. are not proper nouns in such sense.

—Such words are not proper nouns in such sense. —Such words are not proper nouns in such sense.

—Such words are not proper nouns in such sense. —Such words are not proper nouns in such sense.

CHAPTER VIII.

The CATACHRESIS considered.

§ 1. *A Catachresis*, its definition. § 2. Upon what accounts Catachreses are used, or the occasions of them. § 3. When they become faulty.

§ 4. Mr BLACKWALL's Account of the analogy and relation between the several kinds of Tropes. § 5. VIDA's fine account of the Tropes.

A Catachresis * is the most licentious as to language of all the Tropes, as it borrows the name of one thing to express another, which has either no proper name of its own; or if it has, the borrowed name is used either for surprising by novelty, or for the sake of a bold and daring energy.

§ 2. (1) A Catachresis borrows the name of one thing to express another, which has no proper name of its own. Thus QUINTILIAN allows us to say, that we *dart* a ball or a stake, though darting belongs only to a javelin. In the same manner he permits us to call that a

stoning

* From καταχρεωμα, I abuse.

stoning or killing a person with stones, though the death was occasioned by clods or tiles *. Thus we often speak of *a silver or iron inkhorn*. In the same manner a person may be called *a parricide*, who murders his mother, or brother, or sister, though the word *parricide* properly signifies a person who murders his father, for, as there is no appropriate word to denominate the murderer of other near relations, and as the guilt in all the cases is most enormous, and somewhat similar, the impropriety vanishes, and readily yields to the force of necessity.

(2) A *Catachresis* borrows the name of one thing, to express another; which thing, though it has a name of its own, yet under a borrowed name surprises us with novelty, or infuses into our discourses a bold and daring energy. Thus VIRGIL says,

The goat himself, man of the flock, had stray'd †.

by man, evidently intending the father and leader of the flock. So again,

The Grecian Chiefs, thro' ten revolving years,
Haras'd by war, and by the Fates repuls'd,

H 2 PALLAS

* Nam & qui jaculum emitit, jaculari dicitur; quia pilam aut sudem appellatione privatum sibi assignata caret. Et ut lapidare quid sit manifestum est, ita lapidare glebarumque testarumque jactus non habet nomen. Unde abusio quæ Catachresis dicitur necessaria. QUINTIL. lib. viii. cap. 2.

§ 1.

† Vir gregis ipse caper deerraverat —

VIRGIL. Eclog. vii. ver. 7.

(PALLAS inspir'd her wisdom) build an horse,
That seem'd a mountain for enormous size *.

The same word is used by JUVENAL concerning the high head-dress of the ladies at *Rome* in his days :

With curls and ribbands high her head she builds †.

Thus MILTON, describing the Angel RAPHAEL's descent from Heaven, says,

Down thither, prone in flight —

He speeds; and thro' the vast ethereal sky
Sails between worlds and worlds — ‡

Here the novelty of the word *sails* infuses that spirit and pleasure into the description which would have been lost, if the Poet had said *flies* between worlds and worlds.

HORACE makes use of the same Trope;

The east-wind rides the mad Sicilian waves ||.

Where the riding of horsemen is applied to the swift course of the east wind over the stormy deep.

The

* Ductores Danaum, tot jam labentibus annis,

Instar montis equum, divina Palladis arte,

AEdificant. — also. VIRGIL. Aeneid. ii. ver. 14.

† Tot premit ordinibus, tot adhuc compagibus altum

AEdificat caput — JUVENAL. Sat. vi. ver. 501.

‡ Paradise Lost, book v. ver. 266.

|| — Vel eurus

Per Siculas equitavit undas.

HORAT. Od. lib. iv. od. 4.

The same Poet says,

Arms not as yet with expiated blood
Anointed — *

which is a bold *Catachresis*, as *blood* and *anointed* lie very remote from one another in signification.

The sacred Scriptures will furnish us with many instances of this Trope. *Lev.* xxvi. 30.
 " And I will cast your carcases upon the car-
 " cases of your idols ; " that is, upon the ruins
 of your idols, which shall be as much destroyed
 as the body is when it is slain, and become a
 dead carcase. So *Deut.* xxxii. 14. we read of
 " the fat of kidneys of wheat, and drinking the
 " pure blood of the grape." *Fat* may be ascribed
 to *wheat*, because it makes fat; or hereby the finest
 part of the wheat may be intended : and *kidneys of*
wheat, may intend *kernels of wheat*, in bigness
 like *a kidney*. The juice that is pressed from the
 grape is said to be *the blood of the grape*, ei-
 ther because its colour is like blood, or because
 it is to the grape what blood is to the body, its
 life and excellency. In like manner, *Psalms*
 lxxx. 5. we read of being " fed with the bread
 " of tears ; " that is, with bread washed with
 tears. So the thanksgivings of the lips, *Hosea*
 xiv. 2. are called " the calves of the lips ; " in-
 intimating it may be, that the thanksgivings

H 3

should

* — Arma

Nondum expiatis uncta cruoribus.

HORAT. Od. 4ib. ii. od. 3.

should be holy, should be large, should be the best that could be offered, like those of calves or heifers killed in sacrifice. But the boldest *Catachresis* perhaps in all the holy Scriptures is in *1 Cor.* i. 25. "Because the foolishness of God, says the Apostle, is wiser than men, and the weakness of God is stronger than men;" that is, what men are apt to account foolishness in God surpasses their wisdom, and what they may be ready to misconstrue as weakness in God excels all their power.

§ 3. It may be observed from what has been said, when it is that a *Catachresis* is allowable, namely, when it borrows the name of one thing to express another, which either has no proper name of its own, or if it has, the borrowed name strikes us with an agreeable novelty or energy. Whenever there is a *Catachresis* without this necessity or advantage to vindicate and warrant it it degenerates into a blemish and disgrace to composition; and therefore Mr POPE has not without reason branded such *Catachreses* as follow with infamy, *Mow the beard, shave the grass, pin the plank, nail the sleeve.* You know there are other natural words by which these actions may be expressed, and therefore there is no need of such *Catachreses* from any deficiency in language. And as to the pleasure of such Tropes, as that ingenious Satirist observes, "there results much the same to the mind as "there is to the eye, when we behold Harle-

" quin

“ quin trimming himself with an hatchet, hew-
 “ ing down a tree with a razor, making his tea
 “ in a cauldron, and brewing his ale in a tea-
 “ pot *.”

§ 4. Upon a review of our account of the Tropes of *Rhetoric*, we may see the justice of Mr BLACKWALL's observation, that “ it is plain there is a general analogy and relation between all Tropes ; and that in all of them a man uses a foreign or strange word instead of a proper one, and therefore says one thing, and means something different. When he says one thing, and means another almost the same, it is a *Synecdoche* or *Comprehension*; when he says one thing, and means another mutually depending, it is a *Metonymy*; when he says one thing, and means another opposite or contrary, it is an *Irony*; when he says one thing, and means another like to it, it is a *Metaphor*; a Metaphor continued, and often repeated, is an *Allegory*; a Metaphor, carried to a great degree of boldness, is an *Hyperbole*; and when at first sound it seems a little harsh and shocking, and may be imagined to carry some impropriety in it, it is a *Catachresis* †.”

§ 5. The celebrated VIDA has given us such a very just and beautiful account of the nature

* POPE's *Art of Sinking*, vol. vi. page 191.

† BLACKWALL's *Introduction to the Classics*, page 181.

of Tropes, and their several kinds, that I think proper to annex to our Discourse concerning them a translation of his very fine verses upon our subject; and the Reader will excuse me, if along with them I translate some lines of our Author that belong not to the Tropes, but the Figures of Rhetoric, the last of which have not as yet been considered by us.

Observe how proper names aside are thrown,
And tropical inserted in their room.
Exotic words, adapted and apply'd
To things for which they were not first design'd,
Adorn our subjects with a novel dress
Magnificently gay, nor would they wish
To quit their foreign for their native garb.
Of battle, while the Bard sublimely sings,
His Tropes are borrow'd from devouring flame,
Or the wild wasteful deluge surging high:
Or if a conflagration he describes,
His Metaphors are snatch'd from fighting fields,
The rage and boundless devastation there:
When hostile hosts in fierce encounter join,
The battle shall be call'd a stormy sea;
Where in their boist'rous terrors, winds with winds
Contend, and waves in huge enormous ranks
Burst upon waves in infinite uproar.
Thus things are painted in a foreign form,
Reciprocally thus they lend their aid,
As they their dress alternately exchange.
Such beauties entertain the Reader's mind,
As from one subject he beholds a croud
Of instantaneous images arise.

So from some neighb'ring hill, while we survey
 The ocean's pure and peaceable expanse,
 And all below us spread the liquid plain,
 We see, reflected in the watry gleam,
 Pastures, and waving woods, and wander o'er
 The floating picture with immense delight.
 Thus should the Muse's Son adorn his verse
 With images in rich variety,
 Secure th' attention, bear th' enraptur'd mind,
 Now here, now there, in his resistless song.

The Bard too from this source derives his pow'rs
 T' irradiate, and exalt to dignity
 A subject mean and trivial in itself;
 And, if the proper words are found too few,
 Enriching Tropes will their defects supply.

This liberty is not enjoy'd alone
 By Poets: others will the indulgence claim,
 And most the Orators, whose eloquence
 Would rouse the sleeping thunders of the law
 Against delinquents, or would kindly save
 Their friends from the devouring jaws of death
 Into the joys of freedom and the day.

Nay, even the countryman's untutor'd stile
 Abounds with Tropes— See what a joyful crop!—
 The vine is hung with *gems*—The *thirsty* fields
Drink the refreshing show'rs—The valleys *smile*
 With rising harvests— Poverty of speech
 Produc'd these Tropes; for when no words occur,
 Appointed for the things we would describe,
 'Tis natural to have recourse to names
 Appropriated to express the things
 That most resemble them. But by degrees,
 As civilizing arts and choice prevail'd,
 Tropes, by necessity first introduc'd,

Were

Were for the pleasures they inspir'd preferr'd,
 And the rich lustres they on language shed.
 Thus the inclemency of boist'rous winds
 And fierce descending rains compell'd mankind
 To rear rude tenements of mud and straw;
 But what necessity first dictated
 Soon grew to elegance. The dome august
 On Parian columns rose, and burnish'd bras
 Sustain'd the tow'ring roof; while regal pomp
 And regal luxury reign'd all within,
 And the poor hut was for the palace chang'd:
 But still the privilege of framing Tropes
 Is not indulg'd in such a large extent
 To other artists as to tuneful Bards.
 They by the rigid laws of verse are bound
 To scanty measures and unvarying feet,
 While others in a wide unbounded field
 Expatiate unconfin'd. How fit, how just,
 That Poets then should be allow'd t' adorn
 With bolder colours and a richer dress
 Their works, nor blush to find their art disclos'd?

Ofttimes the Bard delights to raise his song
 Up to a pitch surpassing all belief *.
 "The shout ascends the skies. All heav'n around
 "Shakes with th' unsufferable noise." Anon
 How he repeats his words, that execrate
 Ravage and havock and the plagues of war †?
 "O father! O my country! O the house
 "Of PRIAM once so great! O JUPITER!
 "Imperial Troy is smoking on the ground."
 NEPTUNE shall sometimes signify the main ‡,
 And BACCHUS wine, and CERES corn intend:

* The Hyperbole. † An Epanaphes. ‡ The Synecdoche.

The father shall denominate his race,
And cities their inhabitants design.
When *Africans* with consternation shake,
Their country trembles to its utmost bounds.
Give me a cup of *Achelous'* streams,
And gen'rous wine compos'd--What mean the streams
But water, from whatever fount it flows?

Poets will by a change of speech address
Themselves to absent persons *, speak to caves,
To deserts, mountains, rivers, fields, and woods,
As they with sense and reason were endow'd,
And could return an answer to their call.

Sometimes a Bard profuse shall pour his praise
In words, while he a sense reverse intends †.
“ She doubtless was a most deserving wife ‡,
“ Who, when his foes were rushing thro' his doors,
“ Drew from her husband's head his faithful sword.”
“ O to what heights of fame has DRANCES || soar'd !
“ How has he strew'd the fields with heaps of slain
“ And, see the trophies which his valour gain'd !

What a rich pleasure oft pervades the mind,
When, but from no deficiency of speech,
The self-same words are by the fong return'd ?
“ Should PAN, tho' ARCADY was judge, contend ;
“ Ev'n PAN, tho' ARCADY was judge, must yield §.”

But tho' a Poet may have leave to soar
In bold excursions on his wing of fire,
Let him be caution'd in his use of Tropes
Not to exceed all bounds, and croud his verse
With what are scarce related to his theme.
By harshness some most shamefully offend,

And

* The *Apostrophe*.

+ The *Irony*.

‡ HELEN.

|| A coward in *VIRGIL*.

§ The *Epanaphora*.

And snatch, in nature's and in reason's spite,
 From things their native forms, and make them wear,
 Howe'er reluctant, an extraneous dress.
 Alike ridiculous as he who clothes
 A stripling in a giant's coat of mail,
 Is he who calls a stable or a sty
 The *Lares* or of horses or of swine,
 Or stiles the spires of grass that deck the meads.
 The hairs with which our mother Earth is crown'd.
 Once more ; be not too lavish of your Tropes :
 Redundance is disgust. Oft stoop your wing,
 And condescend to language unadorn'd,
 If worthy of the subject, and the song *.

* Nonne vides, verbis ut veris sæpe relicitis
 Accersant simulata, aliundeque nomina porrò
 Transportent, aptentque aliis ea rebus ; ut ipsæ,
 Exuviasque novas, res, insolitosque colores
 Indutæ, sæpe externi mirentur amictus
 Unde illi, lætæque aliena luce fruantur,
 Mutatoque habitu, nec jam sea nomina mallen ?
 Sæpe ideo, cum bella canunt, incendia credas
 Cernere, diluviumque ingens surgentibus undis.
 Contra etiam Martis pugnas imitabitur ignis,
 Cum sunt accersis acies Vulcania campis.
 Nec turbato oritur quondam minor æquore pugna :
 Confligunt animosi euri certamine vasto
 Inter res pugnantque adversis mollibus undæ.
 Usque adeo passim sua res insignia lætæ
 Permutantque, juvantque vicissim ; & mutua sese
 Altera in alterius transformat protinus ora.
 Tum specie capti gaudent spectare legentes :
 Nam diversa simul datur è re cernere eadem
 Multatum simulacra animo subeuntia rerum.
 Ceu cum fortè olim placidi liquidissima Ponti
 Æquora vicina spectat de rupe viator,
 Tantum illi subjecta oculis est mobilis unda ;

Ille tamen sylvas, interque virentia prata
 Inspiciens miratur, aquæ quæ purior humor
 Cuncta refert, captosque eludit imagine visus.
 Non aliter vates nunc huc traducere mentes,
 Nunc illuc, animisque legentum apponere gaudet
 Diversas rerum species, dum tædia vitat.
 Res humiles ille interea non secius effert,
 Splendore illustrans alieno, & lumina vestit,
 Verborumque simul vitat dispendia parcus. —

Nec tamen haud solis fugit hæc me nota Poetis ;
 Verum etiam autores alii experiuntur, & audent,
 Præcipue orantes causas, fandique magistri;
 Seu fontes tendant legum compescere habenis,
 Seu charos cupiant atris è mortis amicos
 Faucibus eripere, & defletos reddere luci.
 Quinetiam agricolas ea fandi nota voluptas
 Exercet, dum læta seges, dum trudere gemmas
 Incipiunt vites, sipientiaque ætheris imbre
 Prata bibunt, ridentque satis surgentibus agri.
 Hanc vulgo speciem propriæ penuria vocis
 Intulit, indictisque urgens in rebus egestas.
 Quippe ubi se vera ostendebant nomina nusquam,
 Fas erat hinc atque hinc transferre simillima veris.
 Paulatim accrevere artes, hominumque libido :
 Quodque olim usus inops reperit, nunc ipsa voluptas
 Postulat, hunc addens verborum rebus honorem.
 Sic homines primùm venti vis aspera adegit,
 Vitandique imbre, stipulis horrentia tecta
 Ponere, & informi sedem arctam claudere limo :
 Nunc altæ æratis trabibus, Pariisque columnis
 Regisco surgunt ædes ad fidera luxu.
 Parcius ista tamen delibant, & minus audent
 Artifices alii, nec tanta licentia fandi
 Cuique datur, solis vulgo concessa Poetis :
 Nempe pedum hi duris cohibentur legibus, & se
 Sponte sua spatiis angusti temporis arctant;
 Liberiū fas campum aliis decurrere apertum.
 Sacri igitur vates, facta atque infecta canentes
 Libertate palam gaudent majore loquendi ;

Quæsitique decent cultus magis, atque colores
Insoliti, nec erit tanto ars deprensa pudori.

Crebrius hi fando gaudent super æthera miris
Tollere res (nec fas sit tantum credere) dictis :
It cœlo clamor ; tremit omnis murmure Olympus :
Nec mora ; bis vocem ingeminant, urbisque ruina,
Fataque, præliaque, & sortem execrantur iniquam.
O pater ! O patria ! O Priami domus inclyta quondam !
Clamantes ; cecidit, proh Jupiter ! Ilion ingens.

Quid cum Neptunum dicunt mare, vina Lyæum,
Et Cererem frumenta, patrumque è nomine natos
Significant, memorantque urbes pro civibus ipsis ?
Atque ideo timor attonitos cum invaserit Afros,
Africa terribili tremit horrida terra tumultu.
Nec deerit tibi, pro fluviis, proque omnibus undis,
Pocula qui pressis Acheloia misceat uvis.

Ecce autem subitis conversi vocibus ultro
Sæpe aliquem longè absentem, desertaque, & antra,
Et solos montes affantur ; sæpe salutant
Sylvasque, fluviosque, & agros, sensuque carentes
Speluncas, velut hæc sint responsura vocata ;
Et vos, O vacui, compellant nomine saltus !

Præterea verbis inimicos addere sensus
Appositis, dum dissimulant, aliudque videbis
Sæpe loqui, atque aliud simulata condere mente.
Egregia interea conjux ita nocte suprema
Deiphobo fidum capiti subduxerat ensem.
Nec minus insignis Drances, cum stragis acervos
Tot dedit, & claris insigniuit arva trophyis.

Quid sequar ulterius, quanta dulcedine captas
Detineant aures, vocem cum rursus eandem
Ingeminant, modò non verborum coget egestas ?
Pan etiam Arcadia neget hoc si judice præsens ;
Pan, etiam Arcadia dicam te judice vanum.

Hæc adeò cum sint, cum fas audere Poetis
Multa modis multis ; tamen observare memento,
Siquando haud propriis rem mavis dicere verbis
Translatisque aliunde notis, longeque petitis,
Ne nimium ostendas, quærendo talia, curam.

Namque

THE CATACHRESIS CONSIDERED. III

Namque aliqui exercent vim duram, & rebus iniqui
Nativam eripiunt formam, indignantibus ipsis,
Invitasque jubent alienos sumere vultus.

Haud magis imprudens mihi erit, & luminis expers,
Qui puerο ingentes habitus det ferre gigantis,
Quām si quis stabula alta Lares appellet equinos,
Aut crines magnae geneticis gramina dicat.
Præstiterit verò faciem spolia & sua cuique
Linquere, & interdum propriis rem prodere verbis,
Indiciisque suis, ea sint modò digna camœnis.

— i VId. *Poetic.* lib. iii. line 44.

THE VARIOUS KINDS OF
T R O P E S
 AND THEIR SIZES,
 AND
 DIVERSIFIED:
 WITH
 SUITABLE EXAMPLES
 under each of them.

A TROPE a sov'reign pow'r o'er language shows,
 And upon words a foreign sense bestows.
 GOD is a Rock, and guards his Saints from ill;
 HEROD's a Fox, and will be cruel still.

A METAPHOR compares without the sign:
Virtue's a sun, and shall for ever shine.

An ALLEGORY in a length of chain
 Will the reiterated Trope detain.
 "A vine from Egypt, by JEHOVAH's hand,
 Was rescu'd and remov'd to Canaan's land.
 To give the stranger room the noxious thorn,
 And baleful hemlock from the soil were torn:
 Fenc'd round by Heav'n the plant in safety grew,
 Blest the full beam, and drank th'enliv'ning dew:
 Deep in the earth it struck its thriving root,
 Enlarg'd with foliage, and enrich'd with fruit:

The

" The wide-extended shade the hills admir'd,
 " And cedar-like to Heav'n its boughs aspir'd :
 " But now with hungry rage and lawless pow'r,
 " The mountain-bull and forest-boar devour :
 " Inclosures, clusters, boughs their fury tares,
 " And fire consumes what brutal havock spares.
 " Look, gracious GOD, on this thy mournful vine,
 " And let thy guardian care attest it thine !"

A METONYMY will, for kindred's sake,
 The name of one thing for another take.
Causes effects intend. His sin will find
 Th' offender out, and rack his conscious mind *.
Effects the cause denote. Pale death destroys
 Gay giddy youth, and blasts its blooming joys.
Subjects for adjuncts stand. Friends, take the cup,
 And thankful for its blessings drink it up †.
Adjuncts the subjects mean. Mankind despise
 Virtue alive, but wail her when she dies.

A METALEPSIS throng'd with Tropes appears.
 The spikes of corn denote the golden ears :
 The ears the crop, the crop the summer means,
 Summer the year in all its various scenes.

SYNECDOCHE our stile diversifies,
 And at her call a thousand beauties rise.
The whole intends a part. To quench the flames
 Of raging thirst we drank the silver *Thames*.
A part denotes the whole. At Blenheim's field,
 How did great MARLBOROUGH Britain's thunder wield,
 Sweep down the *Gallic* ranks, and fill the plain
 With purple currents, and with heaps of slain !

Genus for species stands. New life proclaim
To ev'ry creature in IMMANUEL's name *.
Species a genus means. The east-wind raves,
And heaves th' *Atlantic* in a thousand waves.

ANTONOMASIA for a common name
A proper uses. Tow'ring into fame,
See that young CÆSAR! - By revers'd command,
A common for a proper name shall stand.
How shone the Orator † in that great hour,
When the world's Monarch ‡ shook beneath his pow'r !!

An

* *Mark xvi. 15.* † *CICERO.* ‡ *CÆSAR.*

|| The story here referred to is thus related by Dr WARD, in his *Latin Oration* prefixed to his *System of Oratory*, which I shall take the liberty to translate. "But I cannot, says the " Doctor, restrain myself from mentioning how this most eminent man (*CICERO*) obtained the liberty of his friend, accused of a capital offence; an occasion in which, if ever, the utmost strength of his eloquence exerted itself. The civil war between CÆSAR and POMPEY being ended, and the sovereignty of *Rome* being now in the hands of CÆSAR, *QUINTUS LIGARIUS* was accused by *Q. TUBERO* of being in arms against CÆSAR in *Africa*. *CICERO* undertook *LIGARIUS*'s defence. Upon CÆSAR's being made acquainted with it, he cries, *Why should we hear what CICERO has to say? The man is guilty whose cause he pleads, and is unquestionably a wicked enemy against us.* But when *CICERO* began to speak, his oration appeared so admirable for its pathos and various elegance, that it wonderfully wrought upon CÆSAR, which he at first discovered by a confused countenance, and the frequent change of colour; but in a while he was thrown into such perturbation, that his whole body trembled, and he dropped some parchments out of his hand. In the end *CICERO* carried his cause, and *LIGARIUS* was set free. Thus the Sovereign of so many nations

" was

An IRONY in smooth mellifluous phrase
 Its poison shoots, and wounds with deep disgrace.
 " Ye are the men of all mankind most wise,
 " And when ye die, no doubt all wisdom dies *."

SARCASM is Irony in its excess.
 " King of the Jews, thee humbly we address ;
 " Low at thy feet we bend submissive down,
 " Revere thy reed, and hail thy thorny crown †."

HYPERBOLE the truth will oft' neglect
 By bold excess, and by as bold defect.
 Mark how it rises. " Yon tall mountain shrowds
 " Its height in heav'n, and tow'r's above the clouds."
 Again it sinks. " Shall man his grandeur boast ?
 " An atom of an atom-world at most !"

A CATACHRESIS thro' the want of words,
 Or fond of charms which novelty affords,
 Boldly bounds o'er expression's wonted fence,
 And makes the Reader tremble for the sense.
 " How swift those cranes, exulting in the gale,
 " Thro' the cerulean gulphs of Æther sail ?
 " For me the wheat's fat kidneys crown the plains,
 " And mine's the blood the mellow grape contains ‡."

" was overcome by the force of Eloquence ; and he who had
 " carried his victorious arms to almost every part of the globe,
 " was himself at length vanquished by more powerful weapons.
 " An illustrious victory indeed ! in which CICERO might well
 " boast, that arms had yielded to the gown."

* Job xii. 2. † Matt. xxvii, 29. ‡ Deut.
 xxxii. 14.

the following lines. In Mortera
there should be a condition
to restrain the party from
the subject on which he made his
offer.

A GATTAHII. 12. 9. 19. 98
O. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
S. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
A. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
P. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
T. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
E. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
R. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
I. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
N. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
D. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
L. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
C. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
M. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
U. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
F. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
V. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
W. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
X. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.
Y. - 1000-0. - 0. - 0. - 0. - 0. - 0. - 0. - 0. - 0.

How about getting a new one? I think you'd like it.

1993-1994 - 1995-1996 - 1997-1998 - 1998-1999 - 1999-2000 - 2000-2001 - 2001-2002 - 2002-2003 - 2003-2004 - 2004-2005 - 2005-2006 - 2006-2007 - 2007-2008 - 2008-2009 - 2009-2010 - 2010-2011 - 2011-2012 - 2012-2013 - 2013-2014 - 2014-2015 - 2015-2016 - 2016-2017 - 2017-2018 - 2018-2019 - 2019-2020 - 2020-2021 - 2021-2022 - 2022-2023 - 2023-2024

P A R T II.

T H E

F I G U R E S

O F

R H E T O R I C

C O N S I D E R E D.

ПАТЯАЧ
ВЕЛИКАЯ
СИЛА
СИЯОТДНЯ

СУЛЯСИ МОЭ

CHAPTER I.

The general Nature of FIGURES considered.

§ 1. *The definition of a Figure.* § 2. *Figures, how distinguished from Tropes, and from common language.* § 3. *Figures of two kinds; those of language, and those of sentiment.* § 4. *The necessity and use of Figures.* § 5. *Directions as to the proper management of Figures: (1) When Figures are to be introduced; (2) We are to be sparing in the use of Figures; (3) Our Figures are not to be too much adorned and refined.* § 6. *Passages from CICERO and LONGINUS.*

§ 1. *A* Figure * is the fashioning or dress of a Composition, or an emphatical manner of speaking different from what is plain and common.

* From *fingo*, *I fashion*. "The term *Figures*, says Dr WARD, "seems to have been borrowed from the stage; where the "different habits and gestures of the actors, suitable to the se- "veral characters they sustained, were by the Greeks called "Σχηματα, and by the Latins, *Figurae*. And it is not unusual "with us to say of a person, both with respect to his dress and "action, that he makes a very bad, or a very graceful figure. "And as language is the dress as it were of our thoughts, in "which they appear and are represented to others; so any "particular manner of speaking may, in a large sense of the "word, be called its Figure, in which latitude Writers some- "times use it; but Rhetoricians have restrained the sense of

§ 2. A Figure essentially differs from a Trope, as in a Figure there is no translation of a word from its proper into an improper sense; and it is distinguishable from ordinary language, as it casts a new form upon speech, and by that mean ennobles and adorns our discourses †.

§ 3. Figures are divided into two kinds. *Figures of language*, and *Figures of sentiment* *. *Figures of language* are such sort of Figures as only regard our words which are repeated in some new and uncommon order, or with elegance and beauty fall into an harmony of sound. *Figures of sentiment* are such as consist not only in words, but ideas; and by these means infuse a strength and vigour into our discourses. The real difference between *Figures of language* and *Figures of sentiment* plainly appears from hence, that if in *Figures of language* you alter the order of the words, or make a change in them, the Fi-

gures
“ the word to such forms of speech, as differ from the more
“ common and ordinary ways of expression, as the theatrical
“ habits of actors, and their deportment on the stage, are dif-
“ ferent from their usual garb and behaviour at other times.”

WARD's *Oratory*, vol. ii. p. 33, 34.

† *Figura*, sicut nomine ipso patet, est conformatio quædam orationis remota à communi & primū se offerente ratione. Quare in Tropis ponuntur verba alia pro aliis. Horum nihil in Figuris cadit. Nam & propriis verbis & ordine collocatis fieri Figura potest. QUINTIL. lib. ix. cap. i. § 1.

* Duæ sunt ejus partes; διανοιας, id est, sententiarum; & λεξεως, id est, verborum. Quare sicut omnem orationem ita Figuras quoque versari necesse est in sensu & in verbis. QUINTIL. lib. ix. cap. i. § 2.

gures vanish; but let never so much alteration be made as to the words in Figures of sentiment, the Figures will still continue; for as the Figures rest upon the ideas, it is impossible that they should be destroyed by a mutation of language *. The first class of Figures is only the body, the last is the very soul of our compositions †.

§ 4. As to the necessity and use of Figures, I shall only for the present transiently observe, that they are of great service to animate, adorn, entertain, and illustrate. “ It is of great importance,” says “ the ingenious Mr ROLLIN, to make youth ob- “ serve, in reading good Authors, the use which “ true eloquence makes of Figures, and the as- “ sistance it draws from them, not only to please, “ but to persuade, and move the affections; “ and that without them expression is weak, and “ falls into a kind of monotony, and is almost “ like a body without a soul ‡.” QUINTILIAN gives a very just idea of the power of Figures by a very natural comparison: “ The Statuary’s art, “ says he, “ is very little seen in an upright body,

“ when
* Formantur autem & verba & sententiæ pœne innumerabiles, quod satis scio notum esse vobis; sed inter conformacionem verborum & sententiarum hoc interest, quod verborum tollitur, si verba mutaris; sententiarum permanet, quibuscumque verbis uti velis CICER. de Orat. lib. iii. p. 52.

† Sunt igitur Schemata seu Figuræ duplicitis generis, ut à plerisque statuuntur, dictionis, & sententiæ. Illæ ad materiam, ac veluti corpus orationio pertinent; hæ vero ad formam & quasi animam, hoc est, ad sententiam. GLASSII Philolog. Sacra, p. 1422.

‡ ROLLIN on the *Belles Lettres*, vol. ii. p. 141.

" when the face is made direct, when the hands
 " hang down, when the feet are set close toge-
 " ther, and when a stiff air prevails over the
 " whole image from head to foot. The grace-
 " ful bending, and, as I may call it, the motion
 " of a statue, gives life to it. The hands are
 " formed in different postures, and the coun-
 " tenance is infinitely varied. And the same beauty
 " and pleasure which strike us in the works of
 " the Statuary, strike us also in the Figures of
 " the Rhetorician †."

§ 5. Before I finish my discourse on the general nature of *Figures*, I shall give a few directions as to the proper management of them.

(1) Let our discourses be founded upon reason, and let us establish every thing we advance with solid and convincing arguments. We are first to labour to enlighten the understanding, and inform the judgment, and then introduce our *Figures* to affect and engage the passions, and thereby secure a complete triumph over our audience. It is a kind of insult to the reason of a man to endeavour to excite his passions, before he is satisfied of the truth and justice of our cause;

† Nam recti quidem corporis vel minima gratia est. Neque enim adversa sit facies, & demissa brachia, & juncti pedes, & à summis ad ima rigens corpus. Flexus ille, &c, ut sic dixerim, motus dat actum quandam effectis. Ideo nec ad unum modum formatæ manus, & in vultu mille species — Quam quidem gratiam & delectationem afferunt Figuræ, quæque in sensibus, quæque in verbis sunt. QUINTIL. lib. ii. cap. 14.
 § 2.

cause; but when he is once thoroughly convinced by the clear light of argument, he is prepared to catch the flame, and our eloquence and pathetic address, which consist so much in the use of *Figures*, will scarce fail to have a commanding efficacy and prevalence over his soul, at least this is the proper place for employing them.

(2) Let us be sparing in the use of *Figures*. We should not needlessly multiply them, and seem in our discourses over-wrought; and, as I might say, encumbered with *Figures*, as if we had set ourselves in the vain-glory of our hearts to display all the riches of our imagination, while we should be instructing our hearers, and making a rational progress towards the conquest of their passions. Never let our *Figures* have place in our arguments, except for illustration. Let our reasoning be clear and concise, and as void of rhetorical embellishment as possible. Never let us hide or disguise the chain of truth by the pomp of Rhetoric, or varnish our discourses with such kind of ornaments as we see in the windows of Gothic cathedrals, whose gaudy paintings injure the pure light of the day, which would otherwise be transmitted in a gentle and unfullied lustre. And *Figures*, even in their proper situation, as a reinforcement to reason and evidence, should not in general be lavishly expended, but discreetly and moderately used; "for, as Mr BLACKWALL
 " well observes, a passion described in a multi-
 " tude of words, and carried on to a dispropor-
 " tionate

"tionate length, fails of the end proposed, and
 " tires instead of pleasing. Contract your force,
 " says that ingenious Writer, into a moderate
 " compass, and be nervous rather than copious.
 " But if at any time there be occasion
 " for you to indulge a copiousness of stile, be-
 " ware it does not run into looseness and luxu-
 " riance *." "An Author, says the Arch-
 " bishop of CAMBRAI, is not satisfied with plain
 " reason, native graces, and lively sentiments,
 " which are the true perfection of a discourse.
 " Self-love makes him overshoot the mark,-
 " They who have a just taste, avoid excess in
 " every thing, even in wit itself. He shews
 " most wit who knows when to check its fallies,
 " that he may adapt himself to peoples capaci-
 " ties, and smooth the way for them. - I would
 " have a sublime so familiar, so sweet, and so
 " simple, that at first every Reader would be apt
 " to think he could easily have hit on it himself,
 " though few are capable of attaining it †."

(3) Let not our *Figures* be too much adorned and refined into too nice an exactness. The less art the better. And it becomes an Orator, even when he employs it, to conceal it as much as possible, that he may not appear ambitious to make a parade of his abilities, when he should inflame the passions; and may not be neglected and traduced as a trifler, when he is treating

upon

* BLACKWALL's *Introduction to the Classics*, page 187.

† Letter to the French Academy, p. 247, 248.

upon momentous and interesting subjects. Let us feel our subject in all its importance : let it glow, like a living coal, at our hearts ; and let the *Figures* we make use of be as it were the powerful and spontaneous flames of this internal fire. Nature and vehement sensation will admit of no affectation or artifice ; and there is as much difference between the Orator who nicely adjusts his sentences, and delicately contrives and polishes his Figures, and the Orator who speaks in the pathos and transport of his soul, as there is between a painted flame and a real conflagration, or between an artificial fountain spouting up its little streams into the air, and the strong majestic current of a river hastening to pour its ample treasures into the ocean. When a person is powerfully possessed with the passion he would inspire into others, he delivers himself with spirit and energy ; he naturally breaks out into lively and bold figures, and all the suitable expressions of a strong and commanding eloquence. I have admired that paragraph (not wholly foreign to our purpose) in Mr POPE's Preface to his translation of HOMER's *Iliad* ; though perhaps the characters of the several great Writers he instances are not perfectly just. In the passage we may both observe the great excellency of a Writer, I mean this internal ardor, and how Mr POPE, in his various descriptions of several Authors, has beautifully exemplified the very excellency he describes. " It is remarkable, says he, that " HOMER's fancy, which is every where vigo-

" rious,

" rous, is not discovered immediately at the beginning of his Poem in its fullest splendor: it grows in the progress both upon himself and others, and becomes on fire, like a chariot-wheel, by its own rapidity. Exact disposition, just thought, correct elocution, polished numbers, may have been found in a thousand, but this poetical fire, this *vivida vis animi*, in a very few. Even in works where all those are imperfect or neglected, this can overpower Criticism, and make us admire, even while we disapprove. Nay, where this appears, though attended with absurdities, it brightens all the rubbish about it, till we see nothing but its own splendor. This fire is discerned in VIRGIL, but discerned as through a glass reflected from HOMER, more shining than fierce, but every where equal and constant. In LUCAN and STATIUS, it bursts out in sudden, short, and interrupted flashes. In MILTON it glows like a furnace, kept up to an uncommon ardor by the force of art. In SHAKESPEAR it strikes before we are aware, like an accidental fire from heaven: but in HOMER, and in him only, it burns every where clearly, and every where irresistibly †."

§ 6. I shall conclude with two passages; one from the Prince of at least the Roman Orators, and the other from the Prince of Critics. Every topic, says CICERO, is often transiently

" touched

† Preface to HOMER, p. 3. Octavo edition.

“ touched upon in pleading, that the Orator’s
 “ art may be concealed. In proving our point,
 “ we collect approved examples, and range them
 “ in an artificial form: but afterwards in plead-
 “ ing, this art is to be disguised by the skill of
 “ the Orator, that it may not break out, and
 “ be discovered by all his audience *.” LON-
 GINUS tells us, that “ a too frequent and elabo-
 “ rate use of Figures draws upon us the suspi-
 “ cion of snare, design, and deceit, especially
 “ when we are pleading before a Judge, from
 “ whose sentence there lies no appeal; as Ty-
 “ rants, Monarchs, and persons invested with
 “ supreme power. Such a Judge kindles into
 “ rage at once, if, like a foolish boy, he finds
 “ himself played with by the Figures of the art-
 “ ful Rhetorician.—A Figure is then in its per-
 “ fection, when it is not discerned to be a Fi-
 “ gure †.”

* *In dicendo leviter unusquisque locus plerumque tangitur, ne ars appareat. In præcipiendo expressè conscripta ponere oportet exempla, ut in artis formam convenire possint; & post in dicendo, ne possit ars eminere, & ab omnibus videri, facultate oratoris occultatur.* CICER. ad HERENNIA, lib. iv. § 7.

† Υποπλον εγιν ιδιως το δια οχηματων πανεργειν, και προσ-
 Σαλλον υπονοιαιν ενεδρας, επιβελης, παραλογισμε, και ταυθ'
 οταν η προκατατην κυριου ο λογοτ., (μαλισκα δε προκατατην,
 βασιλεας, ηγεμονας εν υπεροχαις) αγανακτει γαρ ευθυς, ετ, οι
 παις αφεων, υπο τεχνιτων έπιτορω οχηματοις κατασοφιζεται—
 Διοπερ και τοτε αριστον δοκει το οχημα, οταν αυτο τητο διαλατ.
 θανη, οτι οχημα ειτι. LONGIN. de Sublimitate, § 17. ποιτ.

CHAPTER II.

The Ecphonesis considered.

§ 1. *The definition of an Ecphonesis.* § 2. *Instances of this Figure from MILTON, OVID, CICERO, and SOPHOCLES.* § 3. *Upon what occasions the Ecphonesis is used in Scripture, with examples.* § 4. *Remarks and directions as to the Ecphonesis.*

§ 1. **A**N Ecphonesis * is a Figure, that by an exclamation shews some strong and vehement passion. It is expressed by such Interjections, as, *O!* *Ob!* *Ab!* *Alas!* and the like, which may be called the signs of this Figure.

§ 2. Instances of this Figure might be given in great variety: the following may suffice. EVE, being made acquainted that she must leave paradise, says,

O unexpected stroke! worse than of death †.

In

* From ἔκφωνει, *I cry out.*

† MILTON's *Paradise Lost*, book xi. line 266.

In like manner PENELOPE, in OVID'S *Epistles*,
says to her husband ULYSSES ;

O had th' adul't'rer, when he sought the shore,
Sunk in th' ocean, and been seen no more * !

CICERO furnishes us with an example of this Figure, when he concludes the narrative he had given of the punishment of a *Roman* citizen :
 " O delightful name of liberty ! O glorious pri-
 " vilege of *Rome* ! O thou *Portian*, and ye *Sem-
 " pronian* laws ! O thou tribunitial power, so
 " ardently desired by the *Roman* people, and at
 " last restored to them †."

We have a very lively instance of this Figure in the *Oedipus Tyrannus* of SOPHOCLES ; where that unfortunate Prince, overwhelmed with his calamities, is introduced as saying,

Ah ! Ah ! Ah ! Ah !

Alas ! Alas ! I am undone :

Where am I, miserable wretch ?

Where is my voice scatter'd that now fails me ?

O Fortune, whither art thou fled ?

O this cloud of night,

Detestable, oppressive,

Horrible,

* O utinam tum cum Lacedæmona classe petebat,
Obrutus insanis esset adulter aquis !

OVID. *Epist. i.* ver. 5, 6.

† O nomen dulce libertatis ! O jus eximium nostræ civita-
tis ! O lex Portia, legesque Semproniae ! O graviter desiderata,
& aliquando redditia plebi Romanæ tribunitia potestas ! In
VERREM, *Orat. x.* § 63.

Horrible, hopeless, and malignant !
Wo is me, and wo is me again *. And red or red

And the same Figure, and to a like purpose, is made use of by our famous MILTON, in the speech he ascribes to SAMSON, at once blind, and in the power of his enemies :

O loss of sight ! of thee I most complain ;
Blind among enemies : O ! worse than chains,
Dungeon, or beggary, or decrepit age.
Light, the prime work of GOD, to me is extinct,
And all her various objects of delight
Annul'd, which might in part my grief have eas'd.
Inferior to the vilest now become
Of man or worm ; the vilest here excel me.
They creep, yet see ; I, dark in light expos'd
To daily fraud, contempt, abuse, and wrong ;
Within doors, or without, still as a fool,
In pow'r of others, never in my own ;
Scarce half I seem to live, dead more than half.
O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse,
Without all hope of day ! — †

* Αἰ, αἰ, αἰ, αἰ.

Φευ, φευ, δυσανθεύω πτογας

Φερομας τλαμων; πα μοι φθογκο

Διαπεταλας φορεδην;

Ω δαιμον, ι εξηλει—

Ιω σχολη νεφελερον

Αποτροπον επιπλομενον,

Αθατον αδαμασον τε

Και δυσρεισον οι ροι,

Οι μοι μαλ αυθις.—

SOPHOCLE. Oedip. Tyrant. ver. 1330.

† Samson Agonistes, line 67.

Mr BAXTER gives us an example of the same Figure in the following passage, which is wonderfully weighty and powerful, and contains more rhetorical beauties than the *Ecphoensis*, though this Figure has evidently a place among them.

“ A wretch that is condemned to die
 “ to-morrow cannot forget it: and yet poor
 “ sinners, that continually are uncertain to live
 “ an hour, and certain speedily to see the Ma-
 “ jesty of the LORD to their inconceivable joy
 “ or terror, as sure as they now live on earth,
 “ can forget these things for which they have
 “ their memory; and which, one would think,
 “ should drown the matters of this world, as
 “ the report of a cannon does a whisper, or as
 “ the sun obscures the poorest gloworm. O
 “ wonderful stupidity of an unrenewed soul! O
 “ wonderful folly and distractedness of the un-
 “ godly! that ever men can forget, I say again,
 “ that they can forget eternal joy, eternal wo,
 “ and the eternal God, and the place of their
 “ eternal, unchangeable abodes, when they stand
 “ even at the door; and there is but the thin
 “ veil of flesh between them and that amazing
 “ sight, that eternal gulph, and they are daily
 “ dying and stepping in.”

§ 3. After these examples of the *Ecphoensis* from other Authors, we may take the following from the sacred Writings.

An *Ecpnophesis* occurs in Scripture in the way of admiration. *Psalm lxxxiv.* 1. "How amiable are thy tabernacles, O LORD of hosts!" So *Rom. xi.* 33. "O the depth of the riches both of the wisdom and knowledge of God! How unsearchable are his judgments, and his ways past finding out!"

An *Ecpnophesis* is used in holy Writ to express our desire or intreaty. *Psalm lv.* 6. "O that I had wings like a dove! for then would I fly away, and be at rest."

Sorrows and lamentations are sometimes vented in the sacred Writings by an *Ecpnophesis*. *Isaiah vi.* 5. "Then I said, Wo is me, for I am undone." So *Psalm cxx.* 5. "Wo is me that I sojourn in Mesech, that I dwell in the tents of Kedar!"

Compassion and pity are sometimes expressed in Scripture by an *Ecpnophesis*. *Lam. i.* 1. "How does the city sit solitary that was full of people? how is she become a widow?"

§ 4. We may add by way of remark and direction as to the *Ecpnophesis*, that, while other Figures are confined to some particular passion, this seems to extend to all, and is the voice of nature under any kind of emotion and concern; that the *Ecpnophesis* is of admirable service, as it gives a pleasing and striking variety to our discourses, and is not unlike some sudden cascade, or unexpected fall of a river, after the stream has long glided on in a smooth and serene course.

But

But the advice that was given, that we ought to be sparing in the use of Figures in general, may be especially necessary in the *Ecpnhesis*. Never let this Figure become cheap and common. If we are upon every trite occasion making exclamations, our hearers may be in danger of nauseating the excess, or they will be apt to think we mimic, rather than feel a commotion; or we may defeat our design of awakening their passions by a redundancy in this kind of Figure, for he that always accustoms himself to superlatives in Rhetoric can go no higher; and thus when he has a strong demand from the nature, or from the powerful sensation of his subject, for superlatives, he will stand fair to be neglected, as he that showers upon all men the highest praise without any distinction, absolutely puts it out of his power to exalt a character that merits the highest commendations. In short, let us always bear in mind this rule, never to break out in an exclamation but when our subject will warrant it, or our own ardor produces it, lest we fall under the rebuke of HORACE,

Such vain exclaimers are the mark of scorn :
A mountain labours, and a mouse is born.*

* Quid dignum tanto feret hic promissor hiatu?
Parturient montes; nascetur ridiculus mus.

HORAT. *Art. Poetic.* 1, 138.

CHAPTER III.

The APORIA considered.

§ 1. *The definition of the Aporia.* § 2. *Instances of it from TERENCE, CICERO, VIRGIL, and LIVY.* § 3. *Examples of it from Scripture.*
 § 4. *The use of the Aporia.*

§ 1. **A**PORIA, or *doubting* †, is a Figure whereby we express an hesitation where to begin our discourse, or a difficulty what to do in some arduous affair, or what to resolve upon in some critical emergency.

§ 2. TERENCE furnishes us with an instance of this kind: —

Wretch that I am, what course shall I pursue?
 Or what shall I attempt? I see th' old man
 Returning from the country. Shall I speak,
 Or shall I hold my peace *? —

CICERO

† From $\alpha\piο\eta\epsilon\omega$, *I doubt.*

* — Quid igitur faciam miser? [nem,
 Quidne incipiam? Ecce autem video rure redeuntem se-
 Dicam huic, annon? —

TERENT. in Eunuch. act. 5. sc. 5.

CICERO makes use of this Figure, when he says, “ As to what concerns me, I know not which way to turn me. Should I deny the infamy of a corrupt judgment? or that the matter has been agitated in our assemblies? or that it has been debated at our tribunals? or that it has been heard in the senate? Or shall I offer to eradicate an opinion of such weight, so deeply rooted, and of such antiquity, from the minds of men †? ” We have an instance of this Figure preserved by CICERO from a speech of GRACCHUS: “ Miserable man that I am! whither shall I turn myself? where can I go? To the capitol? but it swims with my brother’s blood. To my home? what to see a mother wretched, bewailing herself, and overwhelmed with sorrow ‡! ”

DIDO’s speech, in VIRGIL, may be added, as a very lively and copious example of this Figure:

Thus she proceeds; and thus her lab’ring soul
Vents to herself the sad suspense she feels.

K 4

What

† Evidē quod ad me attinet, quō me vertam nescio. Negem fuisse infamiam judicis corrupti? Negam illam rem agitatam in concionibus? Jactatam in judiciis? Commemoratam in senatū? Evellam ex animis hominum tantam opinionem? tam penitū, insitam? tam vetustam? CICER. pro CLUENTIO, § 10. n. 1.

‡ Quō me miser conferam? Quō vertam? In capitolium-ne? At fratri sanguine redundant. An domum? matremne ut miseram, lamentantemque yideam, & abjectam? CICER. de Orat. lib. iii. § 56.

What shall I do? What must I then recal
 My former lovers, and be made their scorn?
 Shall I petition some *Numidian* Prince
 To be my husband; I, who erst so oft
 Rejected their addresses with disdain?
 Or shall I chace the *Trojan* fleet, and wait
 A duteous vassal on their sovereign will;
 And this because I found such kind returns
 For all the hospitality I show'd,
 And they so well their sense of favour prov'd?
 But yet suppose I was inclin'd to go,
 Would they not drive me from their haughty ships,
 And sport with my distres? What, don't I know,
 And don't I feel how false the *Trojans* are?
 And could I brook it in a lonely flight,
 Meanly to follow their triumphant fleet?
 Or shall I with all *Carthage* up in arms,
 And breathing vengeance, drive them thro' the deep?
 But will my *Tyrians*, who reluctant left
 Their native shores, and lanch'd into the sea,
 Be willing to embark, and sail again?
 Die then as thou deserv'st; and let the sword,
 The friendly sword, for ever end thy pains *.

Here

* Sic adeo insitit, secumque ita corde volutat.
 En quid ago? rursusne procos irrisa priores
 Experiar? Nomadumque petam connubia supplex,
 Quos ego sum toties jam dignata maritos?
 Iliacas igitur classes, atque ultima Teucrum
 Jussa sequar? quiane auxilio juvat ante levatos,
 Et bene apud memores veteris stat gratia facti?
 Quis me autem, fac velle, finet? Ratibusque superbis
 Irrisam accipiet? Nescis heu, perditas necdum
 Laomedontea sentis perjuria gentis?

Quid

Here DIDO is represented in the greatest perplexity, and gloomy vicissitude of mind. Her first thought is to make her addresses to her former lovers, that, with their assistance, as we may suppose, she might be able to revenge herself upon ÆNEAS. Her next suggestion is to fly to the *Trojan* ships, but she is deterred by the fear of affront and abuse. Her third proposal is to go after the *Trojans*, but this by no means suits her dignity. Presently she changes her project to that of arming her people, and pursuing the *Trojans* with the whole force of her kingdom, but this she judges to be impracticable: therefore dropping all these schemes, she at last proposes to kill herself, and so put an end to her distresses.

LIVY has given us a very fine example of this Figure in a speech of SCIPIO AFRICANUS to his soldiers, when, calling them together after a sedition, he thus bespeaks them: “ I never thought
 “ I should have been at a loss how to address
 “ my army. Not that I have applied myself
 “ more to words than things; but because I
 “ have been accustomed to the genius of sol-
 “ diers, having been trained up in the camp al-
 “ most

Quid tum? Sola fuga nautas comitabor ovantes?
 An Tyriis, omniq[ue] manu stipata meorum
 Insequar? Et quos Sidonia vix urbe revelli,
 Rursus agam pelago, & ventis vela dare jubebo,
 Quin morere, ut merita es, ferroque averte dolorem.

VIRGIL. *Aeneid.* lib. iv. ver. 533.

" most from my childhood. But I have now
 " neither wisdom nor words in which to speak
 " to you, nor do I know what name to give you.
 " Shall I call you citizens, who have revolted
 " from your country? or shall I call you sol-
 " diers, you who have renounced the authority
 " and auspices of your General, and violated
 " your military oath? or shall I stile you ene-
 " mies? I own you have the form, the look,
 " the habit of citizens; but I observe in you the
 " actions, the words, the designs, and the spirit
 " of enemies †.

§ 3. This Figure frequently occurs in Scripture. The following instances taken from it shall suffice: *i Cor. xi. 22.* " What shall I say unto you? Shall I praise you in this? I praise you not." So *Lam. ii. 13.* " What thing shall I take to witness for thee? What thing shall I liken to thee, O daughter of Jerusalem? What shall I equal to thee, that I may comfort thee,

† Nunquam mihi defuturam orationem qua exercitum meum alloquerer credidi, non quod verba unquam potius quam res exercuerim, sed quia prope à pueritia in castris habitus assueveram militaribus ingenii, apud quos quemadmodum loquar, nec consilium, nec oratio suppeditat, quos nec quo nomine quidem appellare habeam, scio. Cives? qui à patria vestra descivistis. An milites? qui imperatoris imperium auspiciumque abnuijstis, sacramenti religionem rupistis. Hostes? corpora, ora, vestitum, habitum civium agnosco; facta, dicta, consilia, animos hostium video. *L iv. lib. xxviii. cap. 27.*

" O virgin daughter of Zion ? for thy breach is
 " great, like the sea, who can heal thee ?" So
Psalm cxxxix. 7. " Whither shall I go from thy
 " spirit ? or whither shall I flee from thy pre-
 " sence ? If I ascend up into heaven, thou art
 " there : if I make my bed in hell, behold thou
 " art there. If I take the wings of the morn-
 " ing, and dwell in the uttermost parts of the
 " sea ; even there shall thine hand lead me, and
 " thy right hand shall hold me." The devout
 Psalmist, overwhelmed with the sense of the di-
 vine Omnipresence, looks round the universe,
 and asks, whither he can fly to escape his God ?
 but neither heaven, earth, nor hell, through-
 out their vast unknown spaces, can provide him
 with a retreat from the all-pervading presence
 of Deity.

§ 4. As to the use of this Figure, when it re-
 spects the Orator's perplexity where to begin his
 discourse, it may be a mean of making his au-
 dience more readily believe that what he says is
 true *, and filling them with an apprehension of
 the weight of his subject. Or this Figure, at
 the entrance of an address, may shew a diffi-
 dence of mind ; and this is so far from being un-
 becoming, that it may sometimes be graceful ;
 and

* *Affert aliquam fidem veritatis & dubitatio, cùm simu-
 lamus querere nos incipiendum, ubi definendum ; quid po-
 tissimum dicendum, an omnino dicendum sit.* QUINTIL.
 lib. ix. cap. 2.

and, as it carries in it an air of modesty, may very much tend to engage the affections of the audience. When this Figure expresses our doubtfulness upon a pressing difficulty, it is a true picture of nature ; for what is more common, than for a man in a distressing strait to take up a purpose, and then lay it aside, and afterwards to think of another expedient, as for a moment he supposes, and then as suddenly to change it ; and thus to undergo conflict and struggle, till he comes to a final determination ? I will only add, that this Figure keeps the soul in eager attention, and raises the tenderest compassion and sympathy for affliction. And it is no wonder, that, as CICERO informs us, the above-mentioned speech of GRACCHUS, being uttered with the advantages of a proper look, voice, and gesture, made even his enemies burst into tears †.

† Quæ sic ab illo acta esse constabat oculis, voce, gestu, inimici ut lacrimas tenere non possent. CICER. *de Orat.* lib. iii. § 56.

C H A P T E R IV.

The EPANORTHOSIS considered.

§ 1. *The definition of the Epanorthosis.* § 2. *Examples from MILTON, TILLOTSON, TERENCE, and CICERO.* § 3. *Instances from Scripture.*
 § 4. *The use of the Epanorthosis.*

§ 1. **T**HE *Epanorthosis* * is a Figure where-
 by we retract or recal what we have
 spoken or resolved †.

§ 2. MILTON furnishes us with an example of
 this kind, in a speech of ADAM after his fall:

First and last

On me, me only, as the source and spring
 Of all corruption, all the bane light's due,
 So might the wrath! — Fond wish! could'ſt thou sup-
 port

That burden, heavier than the earth to bear,
 Than all the world much heavier? — †

Archbishop

* From επανορθω, I correct.

† Correctio est quæ tollit id quod dictum est, & pro eo id
 quod magis idoneum videtur reponit. CICER. ad HERREN.
 lib. iv. § 26.

‡ *Paradise Lost*, book x. line 831.

Archbishop TILLOTSON employs this Figure, when he says, "What is it then can give men the heart and courage; but I recal that word, because it is not true courage, but fool-hardiness, to outbrave the judgments of GOD?"

TERENCE gives us an instance in the following speech of a distressed father:

I have one only son, a lovely youth:
Ah! did I say I have him? Once I had him.
But CHREMES, if I have him now, or not,
Is all uncertain — *

CICERO makes use of this Figure, when he says, "Can you be ignorant, among the public conversation of the city, what laws, if they are to be called laws, and not rather the fire-brands of *Rome*, and the plagues of the commonwealth, this CLODIUS designed to fasten and fix upon us †?"

Again, in the defence of PLANIUS, he says, "For what greater blow could those judges, if they are to be called judges, and not rather parricides of their country, have given to the state,

* — Filium unicum adolescentulum
Habeo. Ah! quid dixi habere me? Imo habui Chreme,
Nunc habeam necne incertum est.

TERENT. *Heautontimoroum.*

† Vestræ peregrinantur aures, neque in hoc per vagato ci-vitatis sermone versantur, quas illæ leges, si leges nominan-dæ sunt, ac non faces urbis, & pestes reipublicæ, fuerit im-positionurus nobis omnibus, atque inusturus. CICER. pro MIL. § 12.

“ state, than when they banished that very man
 “ (meaning OPIMIUS) who when Praetor deli-
 “ livered the republic from a neighbouring,
 “ and who when Consul saved it from a civil
 “ war * ?”

We may furnish another instance of this Fi-
 gure from CICERO: “ C. CÆSAR,” says he,
 (meaning AUGUSTUS) though but a youth, nay
 “ almost below that age, inspired with an in-
 “ credible and divine spirit and courage, at that
 “ very time when the fury of ANTONY was at its
 “ height, and when his cruel and pernicious return
 “ from Brundusium was so much dreaded, when
 “ we neither solicited, nor imagined, nor de-
 “ sired it, because it seemed utterly impractica-
 “ ble, raised a most powerful army of invinci-
 “ ble veterans, for which service he threw away
 “ his own estate; but I have used an improper
 “ word, he did not throw it away, but he
 “ bestowed it for the salvation of the common-
 “ wealth †.”

§ 3.

* Quam enim illi judices, si judices, & non parricidæ pa-
 triæ nominandi sunt, graviorem potuerunt reipublicæ infligere
 securim, quam, cum illum à civitate ejecerunt, qui Praetor
 finitimo, Consul doméstico bello rempublicam liberaret. CI-
 CER. pro PLANC. § 29.

† C. Cæsar adolescens, pœnè potius puer, incredibili, ac
 divina quadam mente, atque virtute, tum cum maximè fu-
 ror arderet Antonij, cùmque ejus à Brundusio crudelis & pes-
 tifer redditus timeretur, nec postulantibus, nec cogitantibus,
 ne optantibus quidem nobis, quia fieri posse non videbatur,
 firmissimum exercitum invicto genere veteranorum militum
 comparavit,

§ 3. This Figure we meet with in Scripture, and that in the following different forms.

(1) When what was spoken is simply corrected and retracted, and what is more proper and significant is inserted in its room. *John* xvi. 32. "Behold the hour comes," says our **LORD**, "yea is now come, that ye shall be scattered away, every man to his own house, and I shall leave me alone; and yet I am not alone, because the Father is with me;" that is, **CHRIST** would be left intirely alone as to men, though in that solitude he should still enjoy the company of his divine Father. So *Gal.* i. 6. "I marvel," says the Apostle **PAUL**, "that ye are so soon removed from him who called you into the grace of **CHRIST** unto another gospel: but that the Apostle might not seem to intimate that there were more gospels than one, he adds, "which is not another;" and that he might explain the revocation of what he had said, he subjoins, "but there be some that trouble you, and would pervert the gospel of **CHRIST**." As if he should say, "there is but one gospel, and if any one preaches different from it, he does not preach another, but corrupts the truth of that one gospel."

(2) Another form of this Figure, is, when the preceding word is corrected by express comparison, and hereby our language acquires a nobler and comparavit, patrimoniumque suum effudit. Quanquam non sumus nisi verbo quo decuit. Non enim effudit, sed in salute reipublicæ collocavit. *Philip.* iii. n. 2.

and fuller sense. *Rom.* viii. 34. "Who is he
" that condemns? It is CHRIST that died; yea,
" rather that is risen again, who is even at the
" right hand of GOD, who also makes interces-
" sion for us." So *Gal.* iv. 9. "But now after
" that ye have known GOD, or rather are known
" of him."

(3) Another scriptural form of this Figure is, when something laid down or affirmed, is retracted by the conjunctive particle *if*. *Gal.* iii. 4.
"Have ye suffered so many things in vain? if it
" be yet in vain." "Let me recal that word,"
as if the Apostle had said; "you have even sus-
" tained real detriment and damage." "That
" is said to be done in vain," says BEZA upon
the place, "which rewards us with no fruit of
" our labour: but the *Galatians*, by falling off
" from the truth of the gospel, not only had re-
" ceived no fruit for the afflictions they had suf-
" fered for the sake of the gospel, but had also
" sustained a great loss. And to be hurt con-
" veys more in its idea than not to be pro-
" fited *."

§ 4. The use of this Figure may lie in the
pleasing unexpected interruption it gives to the
current

* Nam frustra fieri dicitur ex quo nullus percipitur fruc-
tus. At Galatæ à fana doctrina desciscentes non modò nullum
fructum percepissent ex ærumnis quas antea ejus doctrinæ
causâ pertulerant, sed etiam magnam jacturam fecissent. Plus
est autem lædi quam non juvari. BEZA in loc.

current of our discourses, by turning the stream as it were for a moment back upon itself. This Figure also shews the attention and accuracy of the speaker, in that he appears immediately aware of objections that may be made against what he is offering, and shelters himself from their force. Let me observe further, that whoever duly examines the instances that have been given will find that the sense is enhanced by these corrections, or at least is more advantageously received; and it is certainly in some cases wiser to raise our sense by degrees, than crowd it all at once upon our audience. As the ideas gradually open, so the mind also gradually opens by this Figure, till we have agreeably and fully imbibed, and, as it were, absorbed a speaker's whole meaning. Water bursting in an hasty flood upon the mouth of a vial will certainly be wasted; and we can only hope to fill it by a gentle and leisurely infusion. I shall add, with Mr BLACKWALL, that "the unexpected quickness of the recollection and turn in this Figure pleasingly surprises the Reader, and all of a sudden fires him with the Author's own passion. The height of this Figure is, when a person, having lately declared an inclination to a thing, presently rejects it with horror, and vows against it with imprecations." Of this sort Mr BLACKWALL gives an instance from Dido's speech in VIRGIL.

The Queen, deep wounded with the darts of love,
 Felt the swift poison rush thro' all her veins,
 And her whole soul imbib'd the subtil flame.
 The valour of the man, his high descent,
 His graceful person, his attractive speech,
 Indelibly were stamp'd upon her heart,
 Fill'd all her thoughts, and murder'd her repose.

When the next morning had restor'd the sun,
 And scatter'd from the skies the humid shades,
 Distracted to her sister she unfolds
 The tumults, pangs, and struggles of her soul.

“ O my dear ANNA, my anxiety
 “ Has chas'd my sleep. What an uncommon guest
 “ Have we admitted to our regal dome !
 “ O what a form ! How brave, how great in arms !
 “ 'Tis past conjecture ; certain 'tis he sprang
 “ From a celestial stock : his port, his looks,
 “ His speech proclaim his origin divine.
 “ Fear argues vulgar minds ; but by what fates
 “ Has he been tost ? What wars has he describ'd ?
 “ Had not my soul immoveably resolv'd
 “ Never to wear the nuptial bonds again,
 “ From the first hour my dear SICHAEUS fell,
 “ And the connubial bed and torch renounc'd,
 “ This man might o'er my prudence so prevail
 “ As to incline me to a second choice.
 “ Sister, I own that since my husband's death,
 “ Th' unfortunate SICHAEUS, since the time
 “ My brother's barb'rous hand with gore distain'd
 “ The houshold Gods, this man alone has charm'd
 “ My gazing sense, and wak'd my soul to love :
 “ And the same passion that SICHAEUS rais'd,
 “ AENEAS now rekindles in my breast.
 “ But O ! may earth asunder burst, and lock

“ Me in its closing jaws, or may the arm
 “ Of JUPITER dart its resistless fires,
 “ And drive me headlong to the ghosts below,
 “ The pale wan ghosts, and dark domains of hell,
 “ Before I trespass upon modesty,
 “ And with a second match disgrace the first *.”

* At Regina gravi jamdudum saucia cura,
 Vuñus alit venis, & cœco carpitur igni.
 Multa viri virtus animo, multusque recursat
 Gentis honos; harent infixi pectore vultus.
 Verbaque nec placidam membris dat cura quietem.
 Postera Phœbea lustrabat lampade terras,
 Humentemque Aurora polo dimoverat umbram;
 Cum sic unanimam alloquitur malefana sororem.
 Anna soror, quæ me suspensam insomnia terrent?
 Quis novus hic nostris successit sedibus hospes?
 Quem fese ore ferens! quam forti pectore & armis!
 Credo euidem, nec vana fides, genus esse Deorum.
 Degeneres animos timor arguit. Heu quibus ille
 Jactatus fatis! quæ bella exhausta canebat!
 Si mihi non animo fixum immotumque federet,
 Ne cui me vinclo vellem sociare jugali,
 Postquam primus amor deceptam morte fecellit;
 Si non pertæsum thalami tædæque fuisset;
 Huic uni forsitan potui succumbere culpæ.
 Anna, fatebor enim, miseri post fata Sichæi
 Conjugis, & sparsos fraterna cæde Penates;
 Solus hic inflexit sensus, animumque labantem
 Impulit: agnosco veteris vestigia flammæ.
 Sed mihi vel tellus optem prius ima dehiscat;
 Vel Pater omnipotens adigat me fulmine ad umbras
 Pallentes umbras erebi, noctemque profundam;
 Ante pudor quam te violo, aut tua jura resolvo.

VIRGIL. *Aeneid.* lib. iv. ver. 1.

C H A P T E R V.

The APOSIOPESIS considered.

- § 1. *The definition of the Aposiopesis.*
- § 2. *An instance of this Figure from Bishop FLEETWOOD.*
- § 3. *Examples of it from VIRGIL, TERENCE, CICERO, and JUVENAL.*
- § 4. *Instances of this Figure in Scripture, and on what occasions,*
- § 5. *The use of the Aposiopesis.*

§ 1. *A* Posiopesis * is a Figure whereby a person, often through the power of some passion, as anger, sorrow, fear, &c. breaks off his speech without finishing the sense.

§ 2. We have a remarkable instance of this Figure in the following passage of Bishop FLEETWOOD; in which, contrasting the former and the latter years of Queen ANNE's reign, he thus speaks, and then closes with a striking Aposiopesis.

“ Never did seven such years together pass over
 “ the head of any English Monarch, nor cover
 “ it with so much honour. The crown and
 “ sceptre seemed to be the Queen's least orna-

L 3

“ ments :

* From *αποσιωπῶ*, I am silent.

“ ments : those other Princes wore in common
“ with her ; and her great personal virtues were
“ the same before and since. But such was the
“ fame of her administration of affairs at home ;
“ such was the reputation and felicity in choos-
“ ing Ministers, and such was then esteemed
“ their faithfulness and zeal, their diligence and
“ great abilities in executing her commands :
“ to such an height of military glory did her
“ great General and her armies carry the *British*
“ name abroad ; such were the harmony and
“ concord betwixt her and her allies ; and such
“ was the blessing of God upon all her councils
“ and undertakings, that I am as sure as history
“ can make me, that no Prince of ours was
“ ever yet so prosperous and successful, so loved,
“ so esteemed and honoured by their subjects
“ and their friends, nor near so formidable to
“ their enemies. We were, as all the world
“ imagined then, just entering on the ways that
“ promised to lead to such a peace, as would
“ have answered all the prayers of our religious
“ Queen, the care and vigilance of a most able
“ Ministry, the payments of a willing and obe-
“ dient People, as well as all the glorious toils
“ and hazards of the Soldiery ; when God for
“ our sins permitted the spirit of discord to go
“ forth, and, by troubling the Camp, the City,
“ and the Country (and O ! that it had altoge-
“ ther spared the Places sacred to his Worship !)
“ to spoil for a time the beautiful and pleasing
“ prospect, and give us in its stead, I know

“ not

" not what ---- Our enemies will tell the rest
 " with pleasure *."

§ 3. VIRGIL brings in one of his shepherds
 saying to another,

We know who saw you —— †

And again; NEPTUNE, in his rage against the
 winds, for having raised a tempest without his
 orders, says,

Whom I — but let me still the boiling waves ‡.

So TERENCE,

But I, you tyburn-villain, if I live — ||

QUINTILIAN furnishes us with an example of
 this Figure from CICERO. " But would CLO-
 " DIUS have made any mention of this law,
 " which he boasts to be his own invention, while
 " MILO was living, not to say while he was Con-
 " sul? As to all ourselves -- I durst not say all §."

L 4

CICERO

* FLEETWOOD's Preface to his *Four Sermons on public Occasions.*

† Novimus & qui te — Eclog. iii. ver. 8.

‡ Quos ego — sed motos præstat componere fluctas.

Aeneid. lib. i. ver. 135.

|| — Ego te, furcifer,
 Si vivo —

Eunuch. act. 5. sc. 6.

§ An hujus legis quam Clodius à se inventam gloriatur
 mentionem facere ausus esset vivo Milone, ne dicam Consule?
 De nostrum enim omnium — non audeo totum dicere. QUINT.
 lib. ix. cap. 2. § 2.

CICERO, in a letter to ATTICUS, makes use of this Figure in a great perturbation of mind. "I
" know nothing of POMPEY, and believe he
" must be taken, if he has not got on shipboard.
" O incredible swiftness! But of our friend ---
" Though I cannot accuse him without sorrow,
" for whom I feel such pain and anguish *." The same Figure is also employed by him to express his gloomy anxiety, when he thus writes to his friend CASSIUS : " BRUTUS could scarce support himself at *Mutina*. If he is safe, the day is ours : but if not (may Heaven avert the omen!) all must have recourse to you †." He means, if BRUTUS is defeated.

JUVENAL concludes his eighth satire, in which he lashes the *Romans* for priding themselves in their high birth, with an *Aposiopesis* :

Better that from THERSITES' ‡ loins you came,
And, like ACHILLES, sweep th' embattl'd plains,
And grasp and wield the thunder of his arms,
Than be the hero's progeny, and stain
With cowardice the glories of your sire.
Survey your genealogy, and trace

Your

* De Pompeio scio nihil ; eumque, nisi in navim sese contulerit, exceptum iri puto. O celeritatem incredibilem ! hujus autem nostri — Sed non possum sine dolore accusare eum, de quo angor & crucior. CICER. ad ATTICUM Epist. lib. vii. epist. 22.

† Brutus Mutinæ vix jam sustinebat. Qui si conservatus erit vivimus, fin, quod Dii omen avertant ! omnis omnium cursus est ad vos. CICER. ad Familiar. lib. xii. epist. 6.

‡ The name of a worthless fellow, mentioned by HOMER.

Your boasted pedigree up to its source ;
 What find you there ? Th' offscouring of mankind,
 Your ancestors were shepherds, or more base ;
 How base, the muse will not presume to say *.

§ 4. The Scripture makes use of this Figure upon the following occasions :

In a way of promise. 2 Sam. v. 8. " And
 " DAVID said, On that day whosoever gets up to
 " the gutter, and smiteth the Jebusites, and the
 " lame and the blind, that are hated of DAVID's
 " soul "— Here the speech stops ; but what is
 understood is, that he who does this service *shall*
be chief captain, as we learn from comparing this
 place with 1 Chron. xi. 6. In like manner, Dan.
 iii. 15. " Now if ye be ready," the words of NE-
 BUCHADNEZZAR, " that at what time ye hear the
 " sound of the cornet, flute, harp, sackbut,
 " psaltery, dulcimer, and all kinds of music"—
 Here the speech is broken ; but our Translation
 supplies the word *well*, which undoubtedly is
 understood.

This Figure is used in Scripture in a way
 of anger or commination. Gen. iii. 22. " And
 " now left he, " that is, ADAM, " put forth his
 " hand,

* Malo pater tibi Thersites, dummodo tu sis
 Æacidæ similis, Vûlcaniaque arma capebas.
 Quam te Thersitem similem producat Achilles.
 Et tamen ut longè repetas, longèque revolvas
 Nomen, ab infami gentem deducis asylo.
 Majorum primus quisquis fuit ille tuorum,
 Aut pastor fuit, aut illud quod dicere nolo.

" hand, and eat, and live for ever." As a supplement to the words, which are the threatening of the Almighty against ADAM for his sin in eating the forbidden fruit, we are to add, " I will banish him from paradise, and guard the passage against his re-admission there." In like manner, *James* iii. 5. " My brethren, says the Apostle, be not many masters, knowing that ye shall receive the greater condemnation ;" that is, unless we cease from a censorious and arrogant judgment of others.

This Figure is sometimes employed in the sacred Writings to give vent to sorrow and complaint. *Psalm* vi. 3. " My soul is sore vexed ; but thou, O LORD, how long ?" that is, " how long wilt thou continue the tokens of thy displeasure against me ? or, how long will it be ere thou wilt attend to my cry, and relieve me ?" So again, *Luke* xix. 42. " If thou hadst known, the words of our LORD lamenting over Jerusalem, even thou, at least in this thy day, the things which belong to thy peace ! but now are they hid from thine eyes : that is, " how happy hadst thou been if thou hadst known the things that belong to thy peace."

This Figure is made use of in sacred Writ in solemn oaths and appeals to Heaven. *1 Sam.* iii. 17. " God do so to thee, and more also, if thou hide any thing from me :" that is, " I adjure thee, by an imprecation of the divine vengeance upon thee if thou refusest my desire, that you tell me the whole matter."

Thus

Thus *Heb.* iii. 10. “ To whom I sware in my wrath, if they shall enter into my rest;” that is, “ if they do enter into my rest, I am not GOD, and my truth is pledged in vain.”

§ 5. The use of this Figure is to communicate our passions in public speaking, just in the same manner as they are found to operate in nature, and hereby we may expect to engage and inflame the minds of our audience. These suppressions are the genuine products of anger, sorrow, fear, and the other passions, wrought up to violence in the soul, which are too mighty and vehement for utterance. But let us take heed that this Figure does not become too common, and thereby lose its efficacy; and let us also beware that the *Aposiopesis* does not obscure our meaning, for when this Figure is properly managed, though our sense is not expressed, yet it is readily understood; and the subsequent thought is so obvious, that it strikes the mind, notwithstanding it is not uttered by words. Nay, when the *Aposiopesis* is well conducted, there may be weight and energy given to the sentiment, which words are not able to represent; and our silence shall, it may be, have more power upon our hearers than a diffusive eloquence. “ An *Aposiopesis*,” says DEMETRIUS PHALAREUS, “ infuses a strength into our discourses *.” “ This Figure,” the words of HERMOGENES,

* Η εἰρημένη δὲ Αποσιωπησίς δειγότερον ποιεῖται τοι λόγοις.
De Elocutione, § 276.

HERMOGENES, “ animates our speech, and seems
“ to be dictated from the soul only ; as where
“ DEMOSTHENES says, *Then as to myself --- but I*
“ *am unwilling to speak any thing severe, especially*
“ *at the beginning of my address.* And on another occasion, *For not concerning these --- but I*
“ *will suppress what occurred to my mind *.*”

To an Orator that successfully uses this Figure, I may apply, with some variation, a line of Dr YOUNG’s, in his epitaph on Lord AUBREY BEAUCLERK ; who, upon receiving a mortal wound in an engagement of his ship with the Spaniards, ordered his successor in command still to maintain the fight against the enemy.

The soul still feels him when he speaks no more †.

* Καὶ η Ἀποσιωπησίς δε ενδιαθετε λογι, καὶ ως αληθιας, οἰον,
εμψυχε. Παραδειγμα ταυτης. “ Αλλ’ εμοι μεν, ου βουλομαι
“ δε δυοχερες ουδεν ειπειν αεχομεν τη λόγου.” Καὶ εν τω
υπερ μεγαλοπολετων, “ Ου γαρ περι τουτων αλλ’ εασω τογ
“ επελθον ειπειν μοι.” HERMOGEN. de Ideis, lib. ii. § 7. de
verâ Oratione.

† The epitaph of Dr YOUNG, though the last line only is what I have taken the liberty to accommodate to my purpose, is as follows :

While *Britain* boasts her empire o'er the deep,
This marble shall compel the brave to weep :
As men, as *Britons*, and as soldiers mourn,
O'er dauntless, loyal, virtuous BEAUCLERK's urn.
Sweet were his manners, as his soul was great ;
And ripe his worth, tho' immature his fate.
Each tender grace that love and joy inspires,
Living, he mingled with his martial fires ;
Dying, he bid *Britannia's* thunder roar,
And *Spain* still felt him when he breath'd no more.

C H A P T E R VI.

The APOPHASIS considered.

- § 1. *The definition of the Apophasis.*
- § 2. *CICERO's account of it, with examples from him of this Figure; and an instance of it from VIRGIL.*
- § 3. *An example of the Apophasis from Scripture.*
- § 4. *The use of the Apophasis.*

§ 1. **A** Popbasis *, or denial, is a Figure by which an Orator pretends to conceal or omit what he really and in fact declares.

§ 2. CICERO gives us a definition of this Figure, and furnishes us at the same time with instances of it in the following passage. “ Omission, says he, is when we say we pass over, or do not know, or will not mention, that which we declare with the utmost force. As in this manner: I might speak concerning your youth, which you have spent in the most abandoned

* From *από* and *φάω*, which Preposition and Verb joined together, signify *to deny*, and are of the same sense with *απόφημι*.

“ abandoned profligacy, if I apprehended this
 “ was a proper season, but I now purposely wave
 “ it. I pass by the report of the Tribunes, who
 “ declared that you was defective in your mili-
 “ tary duty. The affair about the satisfaction
 “ concerning the injuries you had done to LA-
 “ BEO does not belong to the matter in hand :
 “ I say nothing of these things ; I return to the
 “ subject of our present debate. So again, I
 “ do not say that you was bribed by the allies.
 “ It is foreign to my purpose to mention how
 “ you plundered the cities, kingdoms, and the
 “ houses of all wherever you came : all your
 “ robberies and rapine I pass over in silence *.”
 And as CICERO has thus taken notice of this
 Figure, and illustrated it by examples, so we
 shall find that he has grafted it into his Ora-
 tions, particularly in that for CLUENTIUS, which
 lays open a scene of such complicated villanies,
 by poison, murder, incest, subornation of wit-
 nesses, and corruption of judges, as the Poets
 may

* Occupatio est cum dicimus non præterire, aut non scire,
 aut nolle dicere id quod tunc maxime dicimus, hoc modo.
 Nam de pueritia quidem tua quam tu omni intemperantia ad-
 dixisti, dicerem, si hoc tempus idoneum putarem ; nunc con-
 sultò relinquō. Et illud prætereo quod te tribuni rei militaris
 infrequentem tradiderunt. Deinde quod injuriarum satisfe-
 cisti Lucio Lebeoni, nihil ad rem pertinere puto. Horum
 nihil dico ; revertor ad illud, de quo judicium est. Item,
 non dico te ab sociis pecunias accepisse : non sum in eo oc-
 cupatus, quod civitates regna, domos omnium depeculatus
 es. Furta, rapinas tuas omnes omitto. CICER. *ad HEREN.*
 lib. iv. § 37.

may have never feigned in any one person, all contrived by the mother of CLUENTIUS against the life and fortunes of her son ; in speaking of which monster CICERO says, “ There is no mis-
 chief, there is no wickedness, which this wo-
 man has not from the beginning willed, wish-
 ed, framed, and practised against her son. I
 omit that first injury she did him by her lust :
 I pass by her incestuous marriage with her
 son-in-law : I shall not mention how the
 daughter was expelled from lawful wedlock
 by the wantonness of the mother ; as these
 things rather relate to the common disgrace
 of the family, than to her murderous inten-
 tions towards her son *.” Thus the same il-
 lustrious Orator, in his defence of SEXTIUS, in-
 troduces his character in this manner, with a
 design no doubt to recommend his client to
 the favour of the court : “ I might say many
 things of his liberality, of his kindness to
 his domestics, of his command in the army,
 of his moderation during his office in the
 province ; but the honour of the state is the
 point in view, which, by attracting my re-
 gard to that only, prevents the mention of
 these

* Nihil enim mali, nihil sceleris quod illa non ab initio filio voluerit, optaverit, cogitaverit effecerit. Mitto illam pri-
 mam libidinis injuriam, mitto nefarias generi nuptias, mitto
 cupiditate matris expulsam ex matrimonio filiam ; quæ nondum
 ad hujuscæ vitæ periculum, sed ad commune familiæ dedecus
 pertinebant. CICER. *pro CLUENT.* § 66.

“ these less important matters †.” We have an instance of the *Apophasis*, in the complaint of VENUS to JUPITER of the cruelties of JUNO against the *Trojans*.

Why should I tell how on *Sicilia's* shores,
She fir'd the *Trojan* fleet? Or how she rous'd
The tyrant of the tempests, and let loose
The furious winds to whelm them in the seas?
Or how she sent the Goddess of the bow
To execute her unrelenting rage †?

§ 3. I shall conclude with an example from Scripture, which I own appears to me in a charming elegance and beauty. PHILEMON is made a convert to Christianity, and is brought into the blessed hope of the Gospel by the Apostle PAUL: ONESIPHORUS, the servant of PHILEMON, robs his master, and flies to *Rome*; he falls in the way of the Apostle, who becomes the happy instrument of ONESIPHORUS's conversion. Upon this Saint PAUL writes to PHILEMON in behalf of his servant, and tells him,

† Possum multa dicere de liberalitate, de domesticis officiis, de tribunatu militari, de provinciali in eo magistratu abstinentia, sed mihi ante oculos obversetur reipublicæ dignitas, quæ me ad se rapit hæc minora relinquere hortatur. CICER. pro PUB. SEXT. § 3.

‡ Quid repetam exustas erycino littore classes?
Quid tempestatum regem, ventosque furentes
Æolia excitos, aut actam nubibus irim?

VIRGIL. *Aeneid.* lib. x. ver. 36.

him, *verse 18.* of his Epistle : " If he hath wronged thee, or owes thee aught, put that to my account ; I PAUL have written it with my own hand, I will repay it : albeit I do not say to thee, how thou oweſt to me, even thine own ſelf besides." Was there ever a more delicate, ſtriking, and persuasive *Apophysis* ?

§ 4. The uſe of this Figure in my opinion may be various.

(1) By the aid of the *Apophysis*, the ſpeaker introduces, without any difficulty, and without any ſuſpicion of being ill-natured or ungenerous, ſome criminal charges againſt a perfon, which may be foreign indeed from the matter under immediate conſideration, and therefore may require art to mention them, but yet may be of ſuch a nature as may considerably aſſist his general argument and cause *.

(2) By this Figure we may crowd abundance of ſentiment into a ſmall compass, and arm our diſcourses as with an invincible strength, by collecting and compacting our ideas ; and how much is ſuch a method to be preferred to a tedious and minute detail of circumſtances, which grows languid upon the hearer by a weak and ſubtil diſſuſion ?

(3) The

* Hæc utilis eſt exornatio, ſi aut rem quam non pertineat ab aliis oſtendere occulta admonuiſſe prodeſt. CICER. ad HE-REN. lib. iv. n. 47.

(3) The *Apophasis* may be a grateful surprise to our audience, and powerfully operate upon their minds. While they hear us saying, *We omit such and such things, or we shall not touch upon them, or we shall not mention them,* we appear to them as if we thought the things which we pretend to wave were light and inconsiderable; when, to their astonishment (and astonishment will always be attended with a strong impression) they are evidently very weighty and momentous. Arguments delivered in this unexpected manner, fall like accidental fire from heaven, which strikes much more powerfully than the regular expanded lustres of the day.

I shall only add, that I have somewhere found it observed concerning the *Apophasis*, that it is principally used on the following occasions; either when things are small, but yet necessary to be mentioned; or well known, and need no enlargement; or ungrateful, and therefore should be introduced with caution, and not set in too strong a light: though I might add, that the very caution with which we employ the *Apophasis*, may give it the speedier passage into the soul, and ensure and augment its influence over the person to whom it is directed, as may be easily observed in the above-cited instance from the Apostle PAUL, in his Epistle to PHILEMON.

C H A P T E R VII.

The ANACOENOSIS considered.

§ 1. *The definition of the Anacoenosis:* § 2. *Instances of it from QUINTILIAN, CICERO, and VIRGIL.* § 3. *Examples of this Figure from the sacred Writings.* § 4. *The various use of the Anacoenosis.*

§ 1. *A* Nacoenosis * is a Figure by which the speaker applies to his hearers or opponents for their opinion upon the point in debate; or when a person excuses his conduct, gives reasons for it, and appeals to those about him whether they are not satisfactory.

§ 2. QUINTILIAN both describes this Figure, and furnishes us with some very suitable examples. " That Figure, says he, is called communication, when we either consult our adversaries, as DOMITIUS AFER pleading for CLOANTILLA: But she being timorous, is ignorant what liberty a woman may take, or what may be becoming in a wife; perhaps in that solitude for-

M 2

" tune

* From *ανακοινωνίη*, *I communicate*.

“tune has cast you in the way of that miserable
 “woman: but you, brother, and you, paternal
 “friends, what advice do you give? or when we,
 “as it were, deliberate with our judges, which is
 “very frequent: What do you persuade? and I
 “ask you, what then ought to be done? As when
 “CATO says, Tell me, if you were in my place,
 “what would you have done? and elsewhere,
 “Suppose it was a common affair, and that the
 “management was intrusted to you *.”

CICERO makes use of the same Figure in his Oration for CÆCINA: “For suppose, Piso, that any person had driven you from your house by violence, and with an armed force, how would you have behaved †?” Another example may be produced from the same Orator: “But what could you have done in such a case, and at such a juncture? when to have sat still, or to have withdrawn, had been cowardice; when the wickedness and fury of SATURNINUS had

* A quo schemate non procul abest illa quæ dicitur communicatio, cùm aut ipsos adversarios consulimus, ut Domitius Afer pro Cloantilla: At illa nescit trepida quod liceat fœminæ, quod conjugem deceat; sorte vos in illa solitudine obvios casus miseræ mulieri obtulit. Tu, frater, vos paterni amici, quod consilium datis? aut cum judicibus quasi deliberaamus, quod est frequentissimum; Quid suadetis? & vos interrogo; Quid tandem fieri oportuit? Ut Cato; cedo, si vos in eo loco essetis, quid aliud fecissetis? & alibi, communem rem agi putatote; ac vos huic rei propositis esse. QUINTIL. lib. ix. cap. 2. § 1.

† Etenim, Piso, si quis te ex ædibus tuis vi, hominibus armatis dejecerit, quid ageres? CICER. pro CÆCINA, n. 31.

“ had sent for you into the capitol, and the Consuls had called you to protect the safety and liberty of your country, whose authority, whose voice, which party would you have followed, and whose orders would you have chosen to obey * ?”

Nor has Oratory only adopted this Figure, but we shall find it also in Poetry; as where VIRGIL, in his Pastoral, introduces TITYRUS as saying,

What could I do? No other way appear'd
To lead to liberty: nor could I find
A God like him so present to my aid †.

§ 3. Examples of the *Anacoenosis* might be furnished in great variety from the sacred Writings. As in *Isaiah* v. 3, 4. “ And now, O inhabitants of Jerusalem, and men of Judah, judge, I pray you, betwixt me and my vineyard: What could have been done more to my vineyard, that I have not done? ” So *Jer. xxiii. 23.* “ Am I a God at hand, saith the LORD, and am I not a God afar off? Can any hide himself

M 3

* self

* Tu denique quid faceres tali in te, ac tempore? cum ignaviae ratio te in fugam, atque in latebras impelleret: improbitas & furor L. Saturnini in capitolium arcesseret; Consules ad patriae salutem & libertatem vocarent; quam tandem auctoritatem, quam vocem, cuius seclam sequi, cuius imperio parere potissimum velles? CICER. pro C. RABIRIO, n. 8.

† Quid facerem? Neque servitio me exire licebat,
Nec tam praesentes alibi cognoscere Deos.

VIRGIL. Eclog. i. ver. 41.

" self in secret places, that I shall not see him,
 " faith the LORD? Do not I fill heaven and
 " earth, saith the LORD?" And it is told us,
*Act*s iv. 19. that " PETER and JOHN answered and
 " said to them," to the Jewish council, " whether
 " it be right in the sight of God to hearken unto
 " you more than unto God, judge ye." So *1 Cor.*
iv. 21. " What will ye? Shall I come unto you
 " with a rod, or in love, and in the spirit of
 " meekness?" and *Gal.* iv. 21. " Tell me, ye that
 " desire to be under the law, do ye not hear
 " the law?"

§ 4. The use of this Figure seems to lie,

(1) In its familiarity. It has something of the air of conversation; and though discourses ought not to be turned into mere conversation, yet a proper and decent mixture of such a sort of freedom entertains our hearers, both on account of its variety, and its apparent condescension and good-nature.

(2) This Figure pays a compliment to our audience, in that there is an appeal made to their judgment, their equity, and good disposition. Deference and honour are shewn to the persons we address, and our hearers are pleased with our modesty and submission.

(3) In the *Anacoenosis* there appear a great regard to truth, and an assurance of the goodness of our cause. We are so fully satisfied that justice is on our side, that we venture the matter for a decision to the common principles and dictates of reason and equity,

(4) This Figure, when addressed to an adversary, carries powerful conviction into his conscience, and makes him as it were condemn himself. A finer instance of which sort perhaps we cannot find, than in the expostulation of God himself with an ungrateful and disobedient people, in *Mal.* i. 6. "A son honours his father, and
" a servant his master: if I then be a father,
" where is my fear? and if I be a master, where
" is my honour?" Common language only glances like an arrow, and lightly rases the skin; but this Figure, like a dagger, plunges at once into the heart:

I shall conclude with the account Vossius gives of this Figure, in which you will observe a coincidence with the sentiments that have already been passed upon it. "This Figure, says he, is
" well adapted to a vindication of ourselves, and
" carries a great deal of probability with it: it
" is especially of service in shewing our confi-
" dence in our cause, and in pushing our adver-
" sary; for if we confer with our adversary, we
" take the ready method to press and extort a
" confession; or if we discourse with our judges,
" we influence their minds, while they see that
" we rest our cause upon their equity *."

* Aptum est hoc schema purgationi, multumque habet probabilitatis. Imprimis vero utile est confidenti & repellenti. Nam si cum adversario communicemus, valebit ad urgendam atque extorquendam confessionem. Sin autem judicibus profest ad eorum animos movendos, dum vident nos in ipsorum æquitate fiduciam nostram collocare. VOSSI Rhetoric.
lib. iv. § 16.

CHAPTER VIII.

The ANASTROPHE considered.

§ 1. *The definition of the Anastrophe.* § 2. *Examples of this Figure from MILTON, VIRGIL, and HORACE,* § 3. *An instance from the Apostle PAUL, in Romans i. 1---7.* § 4. *The 114th Psalm considered as an Anastrophe, with Doctor WATTS's remarks and version.* § 5. *An observation upon the Anastrophe, and cautions concerning the use of it.*

§ 1. **A**nastrophe *, or inversion, is a Figure by which we suspend our sense, and the hearer's expectation ; or a Figure by which we place last, and perhaps at a great remove from the beginning of the sentence, what, according to common order, should have been mentioned first.

§ 2. We have a charming instance of this kind in the following lines, which are part of a speech of EVE to ADAM in the state of innocence :

Sweet

* From *ἀναστροφή*, *I invert.*

Sweet is the breath of morn, her rising sweet,
 But neither breath of morn, when she ascends
 With charm of earliest birds ; nor rising sun
 On this delightful land, nor herb, fruit, flow'r,
 Glist'ring with dew, nor fragrance after show'r,
 Nor grateful ev'ning mild, nor silent night
 With this her solemn bird, nor walk by noon,
 Or glitt'ring star-light, without thee is sweet *.

“ The ancients,” says the Archbishop of CAMBRAY, “ by frequent inversions made the sweetest cadence, variety, and passionate expressions, easy to the Poet. Inversions were even turned into noble Figures, and kept the mind suspended in expectation of something great. We have an instance of this in VIRGIL’s eighth Eclogue, which begins,

Pastorum musam, Damonis & Alphesibæi,
 Immemor herbarum quos est mirata juventa,
 Certantes, quorum stupefactæ carmine Lynces,
 Et mutata suos requierunt flumina cursus :
 Damonis musam dicemus, & Alphesibæi.

“ If you take away this inversion,” says the Archbishop, “ and place the words according to the grammatical order and construction, you destroy all their force, and grace, and harmony ‡.”

HORACE,

* MILTON’s *Paradise Lost*, book iv. line 641.

‡ Letter to the French Academy.

HORACE, in an ode of his that celebrates the praises of DRUSUS, the son-in-law of the Emperor AUGUSTUS, bears us away in his sublime ardor, without shewing us whither we are going, or giving us time to breathe ; and we cannot find the great character he designs to applaud till the 18th line, though he is raising our expectations, and paying honours to his Hero throughout the long preface.

Such as the bird, that from above
 Lanches th' avenging bolt of Jove ;
 To whom the Lord of earth and heav'n
 The empire o'er the fowls has giv'n,
 Rewarding high his duteous deed
 The rape of lovely GANYMEDE,
 Whom youth and his paternal fire
 To tempt him from his nest conspire,
 Stranger to toils ; whom, when no stain,
 Nor skirts of vernal clouds remain,
 The strong impetuous gales invite,
 While his heart quivers at the flight
 To his first onset. On the fold,
 Upon his pinions swift and bold ;
 Now down he sweeps : his next delight,
 Roaming for prey, and fond of fight,
 T' attack the dragon's dreadful fires,
 And in his talons grasp his spires.
 Or such as some ill-fated fawn,
 Browning along the flow'ry lawn,
 Beholds, all trembling with surprise,
 A lion in his terrors rise,
 Just wean'd, and bent to rend, to slay
 With his young tooth his helpless prey ;

Such,

Such, such our enemies beheld,
 With virtue not to be repell'd,
 Young DRUSUS plung'd in glorious fight,
 Where the *Alps* tow'r beyond the sight, &c. *

§ 3. The first seven verses of the Apostle PAUL's Epistle to the *Romans* is but one period, and seems very irregular and intangled, though it is quite reconcilable to the analogy of rational grammar. The preface, "PAUL, a servant of JESUS CHRIST," waits for its complete sense till the seventh verse, "to all that are in Rome," &c. So long is the parenthesis, and so great is the transposition. But whoever will duly consider the passage will find, that every intervening

* Qualem ministrum fulminis alitem,
 (Cui Rex Deorum regnum in aves vagas
 Permisit, expertus fidelem
 Juppiter in Ganymede flavo)
 Olim juventas, & patrius vigor
 Nido laborum propulit inscium;
 Vernique, jam nimbis remotis,
 Insolitos docuere nifus
 Venti paventem; mox in ovilia
 Demisit hostem vividus impetus:
 Nunc in reluctantes dracones
 Egit amor dapis atque pugnae:
 Qualemve lœtis caprea pascuis
 Intenta, fulvaeque matris ab ubere
 Jam lacte depulsum leonem,
 Dente novo peritura, vidit.
 Videre Rhæti bella sub Alpibus
 Drusum gerentem, & Vindelici, &c.

vening ingraftment, or seemingly lawless luxuriance, is rich in divine sentiment, and strongly evinces the seraphic devotion of the Apostle's spirit.

§ 4. Dr WATTS, in his epistolary preface to his version of the 114th *Psalm*, as preserved in the *Spectator* *, says, " As I was describing the " journey of *Israel* from *Egypt*, and added the " divine presence, I perceived a beauty in the " Psalm which was intirely new to me, and " which I was going to use; and that is, that " the Poet utterly conceals the presence of God " in the beginning of it, and rather lets a pos- " sessive Pronoun go without its Substantive, " than he will so much as mention any thing of " divinity there: " Judah was his sanctuary, and " Israel his dominion," or kingdom. The rea- " son now appears evident, and this conduct " necessary, for if God had appeared before, " there could be no wonder why the mountains " should leap, and the sea retire; therefore, that " this convulsion of nature may be brought in " with due surprise, his name is not mentioned " till afterwards, and then with a very agree- " able turn of thought; God is introduced at " once with all his majesty." With this pre- vious remark we shall trace the beauty of the Psalm, and find it springing from such a kind of suspension as that of which we have been speaking, or at least I know not under what Figure besides

besides so properly to range it. " When Israel
 " went out of Egypt, the house of JACOB from
 " a people of strange language : JUDAH was his
 " sanctuary, and Israel his dominion. The sea
 " saw it, and fled ; Jordan was driven back :
 " the mountains skipped like rams, and the little
 " hills like lambs. What ailed thee, O thou
 " sea, that thou fleddest ? thou Jordan, that
 " thou wast driven back ? Ye mountains, that
 " ye skipped like rams ? and ye little hills, like
 " lambs ? Tremble thou, earth, at the presence
 " of the LORD, at the presence of the GOD of
 " Jacob. Who turned the rock into a standing
 " water ; the flint into a fountain of water."
 "

I think it not improper to insert the excellent version of this Psalm by Dr WATTS, though it is to be found in his *Imitation of the Psalms of DAVID*, a book so much known in the world.

When *Israel*, freed from PHARAOH's hand,
 Left the proud tyrant, and his land ;
 The tribes with cheerful homage own
 Their King, and *Judah* was his throne.

Across the deep their journey lay ;
 The deep divides to make them way :
Jordan beheld their march, and fled
 With backward current to his head.

The mountains shook like frighted sheep,
 Like lambs the little hillocks leap ;
 Not *Sinai* on her base could stand,
 Conscious of sov'reign pow'r at hand.

What

What pow'r could make the deep divide?
 Make *Jordan* backward roll his tide?
 Why did ye leap, ye little hills?
 And whence the fright that *Sinai* feels?
 Let ev'ry mountain, ev'ry flood
 Retire, and own th' approaching GOD,
 The King of *Israel*. See him here;
 Tremble, thou earth, adore and fear.
 He thunders, and all nature mourns;
 The rock to standing pools he turns:
 Flints spring with fountains at his word;
 And fires and seas confess the LORD.

§ 5. I shall conclude this Figure with a remark, and a few cautions.

The remark is, that this Figure greatly entertains our hearers, as it strikes out of the common road, both as to sense and method of expression, and keeps the mind, while the Figure is properly managed, in a pleasing attention. And methinks nothing can more strongly shew the ardor and riches of a speaker's or writer's ideas, than when his language is sometimes abrupt, and broken, and irregular, and the thoughts crowd so fast and full, as that they cannot stay to get clothed in the common forms of expression. Of this sort of Figures, we may say with MR POPE,

From vulgar bounds with brave disorder part,
 And snatch a grace beyond the reach of art *.

And again,

Great wits may sometimes gloriously offend,
 And rise to faults true critics dare not mend †.

* POPE's *Essay on Criticism*, ver. 152.

† Ver. 159, 160.

The cautions are, that we should not be too free with this Figure; as indeed its very nature shews, that it should be but sparingly used: That we should take heed, while we indulge to irregularity and disorder, or at least vary from the common arrangements of speech, that we do not fall into absurdity and a kind of inexplicable entanglement. And finally, when we make these kinds of excursion, and deviate a while from the usual track, let us be solicitous not to take these liberties in vain, or for a light and trifling purpose. When we return from our digressions, and close our periods, let us return loaden with the best part of the freight of SOLOMON's ships, when they came from *Tarshish* †; I mean the gold and silver, sentiments of substantial worth; and not with apes and peacocks, ideas only fit to draw ridicule upon us, or glittering with a gaudy splendor, but destitute of intrinsic merit.

† *1 Kings x. 22.*

C H A P T E R IX.

The EROTESIS considered.

§ 1. *The definition of an Erotesis.* § 2. *Instances from MILTON, THOMSON, TACITUS, and CICERO.* § 3. *Examples from Scripture.* § 4. *Observations of QUINTILIAN, LONGINUS, and YOUNG upon this Figure.* § 5. *A method of discovering its excellence and power.*

§ 1. **E**rotesis † is a Figure by which we express the emotion of our minds, and infuse an ardor and energy into our discourses, by proposing questions.

§ 2. MILTON has wonderfully heightened the speech of SATAN to EVE, tempting her to eat the forbidden fruit, with a crowd of *interrogations*, and thereby made the *Serpent*, if I may so say, more *serpentine*:

She scarce had said, tho' brief; when now more bold
The Tempter, but with show of zeal and love
To man, and indignation at his wrong,
New part puts on, and as to passion mov'd,
Fluctuates disturb'd, yet comely, and in act

Rais'd,

† From *ερωτῶ, I ask.*

Rais'd, as of some great matter to begin.
 As when of old some orator renown'd
 In *Athens* or free *Rome*, where eloquence
 Flourish'd, since mute, to some great cause address'd
 Stood in himself collected, while each part,
 Motion, each act won audience, ere the tongue
 Sometimes in height began, as no delay
 Of preface brooking thro' his zeal of right.
 So standing, moving, or to height up grown,
 The Tempter all impassion'd thus began.

O sacred, wise, and wisdom-giving plant,
 Mother of science, now I feel thy pow'r
 Within me clear, not only to discern
 Things in their causes, but to trace the ways
 Of highest agents, deem'd however wise !
 Queen of this universe, do not believe
 Those rigid threats of death ; Ye shall not die :
 How should ye ? By the fruit ? it gives you life
 To knowledge. - By the threatner ? look on me,
 Me who have touch'd and tasted, yet both live,
 And life more perfect have attain'd than fate
 Meant me, by vent'ring higher than my lot.
 Shall that be shut to man, which to the beast
 Is open ? Or will GOD incense his ire
 For such a petty trespass, and not praise
 Rather your dauntless virtue, whom the pain
 Of death denounc'd, whatever thing death be,
 Deterr'd not from achieving what might lead
 To happier life, knowledge of good and evil ?
 Of good how just ? of evil, if what is evil
 Be real, why not known, since easier shunn'd ?
 GOD therefore cannot hurt ye, and be just ;
 Not just, not GOD ; not fear'd then, nor obey'd :
 Your fear itself of death removes the fear.

Why then was this forbid? Why but to awe,
 Why but to keep ye low and ignorant,
 His worshippers? He knows that in the day
 Ye eat thereof, your eyes that seem so clear,
 Yet are but dim, shall perfectly be then
 Open'd and clear'd, and ye shall be as Gods,
 Knowing both good and evil, as they know.
 That ye shall be as Gods, since I as man,
 Internal man, is but proportion meet:
 I of brute-human, ye of human Gods,
 So shall ye die perhaps, by putting off
 Human, to put on Gods: death to be wish'd,
 Tho' threatned, which no worse than this can bring.
 And what are Gods, that man may not become
 As they, participating godlike food?
 The Gods are first, and that advantage use
 On our belief, that all from them proceeds;
 I question it, for this fair earth, I see,
 Warm'd by the sun, producing ev'ry kind,
 Them nothing: if they all things, who inclos'd
 Knowledge of good and evil in this tree,
 That whoso eats thereof, forthwith attains
 Wisdom without their leave? and wherein lies
 Th' offence, that man should thus attain to know?
 What can your knowledge hurt him, or this tree
 Impart against his will, if all be his?
 Or is it envy? and can envy dwell
 In heav'ly breasts? These, these, and many more
 Causes import your need of this fair fruit.
 Goddess human, reach then, and freely taste.*

They are beautiful *Interrogations* in the following lines:

Falsly

* MILTON's *Paradise Lost*, book ix. line 664.

Falsely luxurious, will not man awake ;
 And, springing from the bed of sloth, enjoy
 The cool, the fragrant, and the silent hour,
 To meditation due, and sacred song ?
 For is there ought in sleep can charm the wise ?
 To lie in dead oblivion, losing half
 The fleeting moments of too short a life ?
 Total extinction of th' enlight'ned soul ;
 Or else to fev'rish vanity alive,
 Wilder'd, and tossing thro' distemper'd dreams ?
 Who would in such a gloomy state remain,
 Longer than nature craves ; when ev'ry muse,
 And ev'ry blooming pleasure waits without,
 To bless the wildly-devious morning-walk * ?

They are spirited *Interrogations* of GERMANICUS, in his speech to his mutinous soldiers :
 " What is there in these days that is left unat-
 " tempted or unprofaned by you ? What name
 " shall I give to this assembly ? Shall I call you
 " soldiers, who have besieged with a trench, and
 " with your arms, the son of your Emperor ? Or
 " shall I call you citizens ? you who have so
 " shamefully trampled upon the authority of
 " the senate ; you who have also violated the
 " justice due to enemies, the sanctity of embassy,
 " and the right of nations † ?"

N 2

How

* THOMSON's *Summer*, line 66.

† Quid enim per hos dies inausum, intemeratumve vobis ?
 Quod nomen huic cœtui dabo ? Militesne appellem ? qui filium imperatoris vestri vallo, & arma circumsedistis. An cives ? quibus tam projecta senatus auctoritas ; hostium quoque jus, & sacra legationis, & fas gentium rupistis. TACIT. *Annal.*
 lib. i. § 42.

How does CICERO, as it were, press and bear down his adversary by the force of *Interrogations*, when pleading for PLANCIUS, he thus addresses himself to his accuser? “Choose you any one tribe, and inform us, as you ought, by what agent it was bribed? If you cannot, which in my opinion you will not so much as attempt, I will shew you how he gained it. Is this a fair contest? Will you engage on this footing? it is an open, honourable advance upon you. Why are you silent? Why do you dissemble? Why do you prevaricate? I, repeatedly insist upon this point, urge you to it, press it, require it, and even demand it of you †.”

§ 3. *Interrogations* frequently occur in Scripture, and they are used upon very different occasions.

They are used to signify our apprehensions of impossibility : John vi. 52. “The Jews therefore strove among themselves, saying, How can this man give us his flesh to eat?” that is, it is most absurd to imagine it.

Wonder-

woH
† Quam tibi commodum est, unam tribum delige tu: doce id, quod debes, per quem sequestrem, quo divisore corrupta sit. Ego, si id facere non potueris, quod, ut opinio mea fert, ne incipies quidem, per quem tulerit docebo. Estne hæc vera contentio? placetne sic agi? Non possum magis pedem conferre, ut aiunt, aut proprius accedere. Quid taces? quid dissimulas? quid tergiversaris? Etiam atque etiam insto, atque urgeo, insector, posco, atque adeo flagito crimen. CICERO. pro PLANC. § 19.

Wonder is expressed in Scripture by *Interrogations*: Gen. xxvii. 20. " And ISAAC said unto his son, How is it that thou hast found it so quickly, my son?"

Interrogations may be sometimes employed in the sacred Writings to convey knowledge and conviction: Matt. xi. 7. " And as they departed, JESUS began to say unto the multitudes concerning JOHN, What went ye out into the wilderness to see? a reed shaken with the wind? But what went ye out to see? a man clothed in soft raiment? Behold, they that wear soft clothing are in kings houses. But what went ye out to see? a Prophet? Yea, I say unto you, and more than a Prophet."

Interrogations, sometimes in the holy Writings may be expressive of doubt or anxiety: Judges v. 28. " The mother of SISERA looked out at a window, and cried through the lattice, Why is his chariot so long in coming? why tarry the wheels of his chariots?" And Rom. x. 6, 7. " Say not in thine heart, Who shall ascend into heaven? that is, to bring CHRIST down from above. Or who shall descend into the deep? that is, to bring up CHRIST again from the dead."

Interrogations sometimes are used in Scripture for amplification: Psalm cxxxix. 17. " How precious also are thy thoughts to me, O GOD? how great is the sum of them?"

Interrogations are on the other hand used in sacred Writ for extenuation: Psalm viii. 4. " What

" is man, that thou art mindful of him ? or the
" son of man, that thou visitest him ? "

Scriptural *Interrogations* are sometimes sharp remonstrances or rebukes : *Gen.* xii. 18. " And
" PHARAOH called ABRAM, and said, What is
" this that thou hast done unto me ? Why didst
" thou not tell me that she was thy wife ? why
" saidst thou, she is my sister ? "

Interrogations in Scripture convey a keen resentment : *Matt.* xvii. 17. " Then JESUS an-
" swered and said, O faithless and perverse ge-
" neration ! how long shall I be with you ? how
" long shall I suffer you ? "

Scriptural *Interrogations* are sometimes bitter Ironies and Sarcasms : *2 Sam.* vi. 20. " How
" glorious was the King of Israel to-day, who
" uncovered himself as one of the vain fellows ? "
and *Jer.* xxii. 23. " O inhabitant of Lebanon,
" that makest thy nest in the cedars, how gra-
" cious shalt thou be when pangs come upon
" thee, the pain as of a woman in travail ? "

Interrogations in Scripture sometimes give vent to sorrow and distress : *Lam.* ii. 13. " What thing
" shall I take to witness for thee ? What thing
" shall I liken unto thee, O daughter of Jerusa-
" lem ? What shall I equal to thee, that I may
" comfort thee, O virgin daughter of Zion ? for
" thy breach is great, like the sea, who can heal
" thee ? "

The pouring out our afflictions before God, or holy pleading with him, may be observed in the *Interrogations* of Scripture. *Psalms* xxii. 1. " My
" God,

“ God, my God, why hast thou forsaken me?
 “ Why art thou so far from helping me, and
 “ from the words of my roaring? ” So *Psalm*
lxxvii. 7. “ Will the *LORD* cast off for ever?
 “ and will he be favourable no more? Is his
 “ mercy clean gone for ever? Doth his promise
 “ fail for evermore? Hath God forgotten to be
 “ gracious? Hath he in anger shut up his ten-
 “ der mercies? ”

A pleasing hope may be expressed in the *Interrogations* of Scripture. *Judges v. 30.* “ Have
 “ they not sped? have they not divided the
 “ prey, to every man a damsel or two? To Si-
 “ SERA a prey of divers colours, a prey of divers
 “ colours of needle-work, of divers colours of
 “ needle-work on both sides, meet for the necks
 “ of them that take the spoil.”

Vehement desires are sometimes uttered by scriptural *Interrogations*. *Romans vii. 24.* “ O
 “ wretched man that I am, who shall deliver me
 “ from the body of this death? ”

Sacred praise and exultation are sometimes expressed by *Interrogations* in the sacred Writings. *Exod. xv. 11.* “ Who is like unto thee, O
 “ *LORD*, among the Gods? Who is like thee,
 “ glorious in holiness, fearful in praises, doing
 “ wonders? ” And *Psalm lxxxix. 6.* “ Who in
 “ the heavens can be compared unto the *LORD*?
 “ who among the sons of the mighty can be li-
 “ kened unto the *LORD*? ” and *ver. 8.* “ O *LORD*
 “ God of hosts, who is a strong *LORD* like un-

" to thee? or to thy faithfulness round about
" thee?"

Though I may not have mentioned all the various forms in which an *Interrogation* occurs in Scripture, yet I shall only add, that both *affirmations* and *negations* are expressed by this Figure in the sacred Writings. As to *affirmations*, we may take the following instances. Gen. xiii. 9.
 " Is not the whole land before thee?" 1 Sam. ii. 27. " And there came a man of God unto
" ELI, and said unto him, Thus said the LORD,
" Did I plainly appear unto the house of thy
" father, when they were in PHARAOH's house?
" And did I choose him out of all the tribes of
" Israel to be my Priest, to offer upon my altar,
" to burn incense, to wear an ephod before me?
" And did I give unto the house of thy father
" all the offerings made by fire of the children
" of Israel? Wherefore kick ye at my sacrifice,
" and my offering?" And 1 Cor. ix. 1. " Am I
" not an Apostle? Am I not free? Have I not
" seen JESUS CHRIST our LORD? Are not you
" my work in the LORD?" These *Interrogations*
are evidently *affirmatives*, and declare what was
actually and in fact the case.

On the other hand, scriptural *Interrogations*
are sometimes as strong *denials*. Psalm lxxvii. 13.
" Who is so great a GOD as our GOD?" So
Psalm cvi. 2. " Who can utter the mighty acts
" of the LORD? Who can shew forth all his
" praise?" And Heb. i. 5. " For unto which of
" the Angels said he at any time, Thou art my
" Son,

" Son, this day have I begotten thee? And
 " again, I will be to him a Father, and he shall
 " be to me a Son?" " And verse 13. " But to
 " which of the Angels said he at any time, Sit
 " on my right hand, till I make thine enemies
 " thy footstool?"

§ 4. I might cite many more examples of the *Interrogation* (as indeed scarce any Figure may be more common) but I shall rather produce the very just and suitable observations of some eminent Writers upon this Figure. " It is a simple Interrogation, says QUINTILIAN, when it is asked, But whence are you? or, from what coast arrived? But *Interrogation* becomes a Figure when it is employed, not merely for inquiry, but for urging our point. For what did your sword do, TUBERO, when it was drawn in the battle of *Pharsalia*? And how long will you abuse our patience, CATILINE? and don't you see that your whole plot is laid open? And, in a word, that whole passage of CICERO's. What vehemence is there in such Figures, beyond what there would have been if it was only said, You abuse our patience a long time; and your plot is laid open? We also use these *Interrogations* to express our displeasure, as MEDEA in SENECA says,

" Say to what countries do you bid me fly?

* or our distress, as SINON in VIRGIL,

* Alas! what earth, what seas will shelter me?

“ This Figure is vastly various. Hereby we
 “ may vent our indignation,
 “ And who will JUNO’s deity adore?
 “ or our wonder,
 “ Where does the lust of riches drive mankind * ?”

LONGINUS has largely considered the *Interrogation* in the following passage; which not only furnishes us with instances of this Figure, but likewise discloses its beauty and power in composition. “ But what shall we say concerning
 “ *Interrogation* and inquiry? Does not DE-
 “ MOSTHENES, by the help of this Figure, exert
 “ himself to infuse life and grandeur into his
 “ discourse?

* Simplex est sic rogare; Sed vos qui tandem? quibus
 aut venistis ab oris? Figuratum autem, quoties non scisci-
 tandi gratia assumitur, sed instandi. Quid enim tuus ille,
 Tubero, districtus in acie Pharsalica gladius agebat? &,
 Quousque tandem abutere, Catilina, patientia nostra? & to-
 tutus demique hic locus. Quanto enim magis ardet, quam si
 diceretur: diu abuteris patientia nostra; & patent tua confi-
 lia? Interrogamus etiam ut invidiae gratia, ut Medea apud
 Senecam:

Quas peti terras jubes?
 Aut miserationis, ut Sinon apud Virgilium:
 Heu quæ me tellus, inquit, quæ me æquora possunt
 Accipere?
 Totum hoc plenum est varietatis? Nam & indignationi con-
 venit:

Et quisquam numen Junonis adoret?
 Et admirationi:
 Quod non mortalia pectora cogis
 Auri sacra famæ?

“ discourse? Will you, says he, running about
 “ the city, ask one another, What’s the news?
 “ Why, what fresher news than that a *Macedo-*
 “ *nian* makes war upon *Greece*? Is *PHILIP*
 “ dead? No, by heaven but he is sick. But
 “ what benefit is this to you? If *PHILIP*
 “ should die, you will soon conjure up another
 “ *PHILIP* in his room. And again the same
 “ Orator says, Let us sail into *Macedonia*. But
 “ where shall we land? Why the war itself will
 “ shew us where *PHILIP* is weakest. But all
 “ this, if it had been plainly spoken, would
 “ have been far beneath the subject; but the
 “ spirit and rapidity of the question and answer,
 “ and the Orator’s replying upon himself, as if
 “ he was answering another, not only ennobles
 “ his oration, but give it an air of probability.
 “ The pathetic is then in its glory, when the
 “ speaker does not appear to have studied his
 “ Figures, but when the very occasion seems to
 “ have produced them. Now this way of in-
 “ terrogating and answering one’s self well re-
 “ presents such an occasion: for as they who
 “ are demanded by others, instantly rouse them-
 “ selves with eagerness to make a reply; so this
 “ Figure of question and answer leads the hearer
 “ into a persuasion, that what is the effect of
 “ study is conceived and uttered without any
 “ premeditation *.”

To

* Τι δὲ εκείνα φάμεν, τὰς πενσεῖς καὶ ερωτησεῖς; αφανεῖς
 αυταῖς ταῖς τῶν χημαλῶν εἰδοποιαῖς παραπολοῦ εμπραχλοτεραῖς
 καὶ

To the observations of QUINTILIAN and LONGINUS, let me add the sentiments of the celebrated Dr. YOUNG on this Figure. "This speech of the Almighty," says he, in the notes he has added to his *Paraphrase on Part of the Book of Job*, "is made up of *Interrogations*. *Interrogation* seems indeed the proper style of majesty incensed: it differs from other manner of reprehension, as bidding a person execute himself, does from a common execution; for he that asks the guilty person a question, makes him, in effect, pass sentence upon himself."

§ 5. Let us only, for a conclusion of our discourse on this Figure, try by two or three examples

καὶ σοβαρωτέρα συγγενεῖς τὰ λεγομένα; "Η βελεθὲ, εἴπε μός περισσοῖς ἀλλήλων πυνθανεῖται, λεγεῖται τι καίνον; τι γαρ αὐγενούτῳ (τείχῃ) κανονίζεται, η Μακεδωνικῆς καταπολεμῶν τὴν Ελλαδας; πεθυμε Φιλιππῷ; ει μα Δι', αλλ' αἰδενεῖς τι δύμιν διαφερεῖ; καὶ γαρ αὐγοῦ τι παθεῖ, ταχεῖς υμεῖς επερού Φιλιππού ποιοῖσθε;" Καὶ πάλιν, "Πλεωρέες επι Μακεδονικαν, Φησι· ποιεῖ δη προσορρισμεθα; ηρείο τις ευρησι τα σαθρα των Φιλιππων πραγματων αὐτῷ ο πολεμῷ;" Ήν δε, απλως εγθεν, το πραγμα τω παγίτης καταδετερον· νυν δε το ευθεγ καὶ οξυρροπὸν της πενσεως καὶ αποκρισεως, καὶ το πρετερον εαυτον ως προτερον αινθυπατιαν, ε μονον υψηλοτερον εποεισε τω χηματισμω το εγθεν, αλλα καὶ πισταλερον. Αγει γαρ τα παθητικα τοις μαλλον, ολας αυτα φαινηται μη επιτηδευει αυτῷ ο λεγων, αλλα γενναγο καιρῷ· η δε ερωτησις η εις εαυτον, καὶ αποκρισις μημειται τα παθης το επικαιρου. Σχεδον γαρ, ως οι ύφε επερων ερωτωμενοι, παροξυνοις εκ τω παραχρημα, προ το λεχθεν εναγωνιως καὶ απ' αυτης αληθειας αινθυπατιωσιν· οιω το χημα της πενσεως καὶ αποκρισεως, εις το δοκειν εκαστον των επικεμμενων εξ υπογυνεων κεκινηθας τε καὶ λεγεδαι. LONGINUS de Sublimitate, § 18.

plies its excellence and power, by observing how the very same ideas thrown into a simple and plain form, immediately become flat and languid, or at least lose much of their force.

TIBERIUS, in his discourse concerning the Figures used by DEMOSTHENES, observes, " that the *Interrogation* is serviceable for reprehension," and gives us the following instance from that great Orator : " In doing these things, did he act unjustly, violate his league, and break the peace, did he, or did he not ? Did it become any *Grecian* to step forth to controll this conduct, or did it not ?" Only let it be said, that the enemy acted unjustly, violated his league, and broke the peace, and that it became every *Grecian* to make head against him, and the spirit of the Orator is evaporated ; whereas by the repeated *Interrogation*, as TIBERIUS observes, DEMOSTHENES exposes the unbounded insolence of the enemy †.

What a divine grandeur and energy are there in the following passage in BALAAM's speech ! Numb. xxiii. 19. " God is not a man that he should lie ; neither the son of man that he should repent. Hath he said it, and shall not he do it ? or hath he spoken, and shall not he make it good ? " Throw out the *Interrogations*,

† Ποτερον ταῦτα ποιῶν ηδίκει καὶ παρεσπόνδει καὶ ελνε την εἰρήνην, η 8; καὶ ποτέρον φανηται τινα Ἑλληνων του ταῦτα καταλυσογια ποιειν εχειν, η μη; — τω συνέχει της τεωντσεως το απειρον της απειθησεως εξελεγχει. TIBERIUS, § 12.

tions, and reduce the words to a plain affirmation; and the life and force instantly vanish, or are greatly weakened, as will be evident upon the trial : “ God is not a man that he should lie, “ neither the son of man that he should repent ; “ what he has said he will do, and what he hath “ spoken he will make good.”

Might I not in the same view mention *Job xi. 7* ? “ Canst thou by searching find out God ? “ Canst thou find out the Almighty unto perfection ? It is high as heaven, what canst thou “ do ? deeper than hell, what canst thou know ? ”

Where would be the vigour and vehemence of this passage, if once divested of the *Interrogations* ? and it should be said, Thou canst not by searching find out God ; thou canst not find him out to perfection : it is as high as heaven, and thou canst do nothing ; and it is as deep as hell, and thou canst know nothing.

How does St PAUL, says the ingenious Mr SMITH, in his translation of LONGINUS, in *Acta xxvi.* transfer his discourse from FESTUS to AGRIPPA ? In *verse 26.* he speaks of him in the third person : “ The King, says he, knows “ of these things, before whom also I speak “ freely.” Then, in the following, he turns short upon him : “ King AGRIPPA, believest “ thou the Prophets ? ” and immediately answers his own question, “ I know that thou be- “ lievest.” “ The smoothest eloquence,” adds Mr SMITH, “ the most insinuating complai- “ fance,

"*sance, could never have made such an impression upon AGRIPPA, as this unexpected and pathetic address.*"

† SMITH's *Longinus*, page 93.

CHAPTER X.

The PROLEPSIS considered.

§ 1. *The definition of the Prolepsis.* § 2. *Examples of it from JUVENAL and CICERO.* § 3. *Instances from Scripture.* § 4. *The various advantages of this Figure.*

§ 1. **P**rolepsis * is a Figure by which a speaker suggests an objection against what he is advancing, and returns an answer to it: or it is a Figure by which a speaker, more especially at the entrance upon his discourse, removes any sort of obstruction that he foresees may be likely to prevent the success of his cause.

§ 2. We have an instance of this kind in the following lines of JUVENAL :

And shall we then no kind of wish allow?

Hear my advice, if you your bliss would know:

Leave

* From *προλαμβάνω*, I anticipate, or prevent.

Leave it to wiser Heav'n to weigh your fate,
To order your best good, and fix your state*.

"The method of anticipating objections," says QUINTILIAN, "is not without its advantage; as when CICERO says, that some persons may wonder that he who had for so many years employed himself in the defence of many, and had accused none, should now undertake the accusation against VERRES. Presently after the Orator shews, that this very conduct of his was virtually a defence, a defence of the Roman allies. This Figure, adds QUINTILIAN, is styled a *Prolepsis* †.

I will give more largely what CICERO says upon this occasion, as I am very certain that the passage is an illustrious proof of the genius and address of the Orator; after I have only observed, that CICERO's design in his oration was to set aside CÆCILIUS, who had been Quæstor in Sicily in the time of VERRES, from being the agent in the cause against him, and to obtain from the judges the appointment of himself (CICERO) to this office.

"If

Nil ergo optabunt homines? Si consilium vis,
Permitte ipsis expendere numinibus, quid
Conveniat nobis, rebusque sit utile nostris.

JUVENAL. Sat. x. ver. 346.

† Non inutilis etiam est ratio-occupandi quæ videntur obstatre; ut Cicero dicit scire se mirari quosdam, quod is qui per tot annos defenderit multos, læserit neminem ad accusandum versem descendere; deinde ostendit hanc ipsam sociorum defensionem esse. Quod schema προληψις dicitur. QUINT. lib. iv. cap. i. § 6.

" If any of you, O my judges, or of the
" other persons present, should be surprised that
" I, who have for so many years so conducted
" myself in causes and public trials, as that
" I have defended many, and injured none,
" should now suddenly alter my course, and
" turn accuser, such a person, upon being made
" acquainted with the reason and motive of my
" proceeding, will at once both approve what
" I am now doing, and will infallibly determine
" that there is no manager in this cause to
" be preferred before me. After I had been
" Questor, O my judges, in *Sicily*, and had left
" that province with a fragrant and lasting re-
" membrance of my office and of my name
" among the inhabitants, the consequence was,
" that as they considered their principal secu-
" rity as lying in their many ancient patrons, so
" they apprehended that some protection of
" their fortunes might be expected from my
" self. Accordingly these people being plun-
" dered and distressed often applied publickly
" and in a body to me, to undertake their de-
" fence in a cause in which their whole fortunes
" were embarked. They alledged, that I had
" often promised them, often declared to them,
" that, if ever an opportunity offered in which
" they should require my help, I should not be
" wanting in my services to them: they repre-
" sented, that the time was now come in which
" I might not only do them a kindness, but
" protect their lives, and the welfare of the

" whole province; that they had no Gods left
 " them even in their cities, whom they might
 " implore in their distress; that CAIUS VERRES
 " had robbed their most holy shrines of their
 " most holy images; that they had suffered,
 " during the three years of his Pretorship,
 " whatever miseries the excess in wickedness,
 " the cruelty in punishments, the avarice in
 " rapine, and the pride of insolence could heap
 " upon them; and that they now besought and
 " implored that I would not reject their suit,
 " since, if I would but be their friend, there
 " would be no necessity for making any further
 " application. I own, Ο my judges, that it
 " was a very heavy and bitter affliction to me,
 " when I found myself reduced to this dilemma,
 " that I must either disappoint the hopes of
 " those persons who had entreated my aid and
 " support, or that I, who had devoted myself
 " from my earliest youth to the defence of
 " mankind, should be constrained by the neces-
 " sity of the occasion, and a regard to my duty,
 " to step forth as an accuser. I pleaded that
 " they had an agent in QUINTUS CÆCILIUS,
 " who might be the more proper person, as he
 " came after me in the Questorship in Sicily.
 " But what I suggested, in hope it might be an
 " expedient for extricating me from my diffi-
 " culty, only the more embarrassed me; for the
 " Sicilians would have much more readily have
 " excused me if they had never known him, or
 " if he had never been Questor among them.

" Influenced

“ Influenced therefore, O my judges, not
 “ merely by the opportunity of serving my
 “ friends, but from a sense of duty, honour,
 “ humanity, the examples of many worthy men,
 “ ancient precedent, and the institutes of our
 “ ancestors, I now undertake this very weighty
 “ and laborious service : in which however I
 “ have this comfort, that what may wear the
 “ face of an accusation, may more properly be
 “ esteemed a defence. I defend many men,
 “ many cities, the whole province of *Sicily* :
 “ and therefore though it so falls out that I
 “ must accuse a single man, yet I consider my-
 “ self in a manner as pursuing my first track of
 “ life, and not at all departing from the protec-
 “ tion and assistance of mankind *.”

I will

* Si quis *vestrum*, *judices*, aut *eorum* qui *adsumt*, forte
miratur, me, qui *tot annos* in *causis* *judiciisque* *publicis* *ita-*
sim *versatus*, ut *defenderim* *multos*, *laeserim* *neminem*, *subito*
nunc *mutata* *voluntate* ad *accusandum* *descendere*; *is*, si *mei*
consilii *causam* *ratione* *inque* *cognoverit*, *una* & *id quod facio*
probabit, & *in hac causa* *profecto* *neminem* *præponendum* *esse*
mihi *actorem* *putabit*. Cum *quæstor* *in Sicilia* *fuissem*, *judices*,
itaque *ex ea provincia* *decessissim*, ut *Siculis omnibus* *jucun-*
dam, *diuturnamque* *memoriam* *quaesturæ*, *nominisque* *mei* *re-*
linquerem. *Factum* *elt*, *uti cum summum* *in veteribus* *patro-*
nis *multis*, *tum nonnullum* *etiam* *in me* *præsidium* *fuis* *for-*
tunis *constitutum* *esse* *arbitrarentur*: *qui nunc* *populati*, *at-*
que vexati, *cuncti* *ad me* *publicè* *sæpe* *venerunt*, *ut suarum*
fortunarum *omnium* *causam* *defensionemque* *fuscioperem*. *Me*
sæpe *esse* *pollicitum*, *sæpe* *ostendisse* *dicebant*, *si quod tempus*
accidisset, *quo tempore* *aliquid à me* *requirerent*, *commodis*
eorum *me* *non defuturum*. *Venisse tempus* *aiebant*, *non jam*

I will add one more instance of the *Prolepsis* from this great Author: " Some one, says he; " will ask, What? were those excellent men, " whose virtues are upon record, were they in- " deed possessed of that learning you so highly " extol? I grant it would be difficult to prove " this of every one of them: but yet I have a
" sufficient

ut commoda sua, sed ut vitam salutemque totius provinciae defendarem; sese jam ne Deos quidem in suis urbibus, ad quos confugeret habere; quod eorum simulacra sanctissima C. Verres ex delubris religiosissimis sustulisset; quas res luxurias in flagitiis, crudelitas in suppliciis, avaritia in rapinis, superbia in contumeliis efficere potuisset, eas omnes sese hoc uno praetore per triennium pertulisse; rogare & orare, ne illos supplices aspernarer, quos me incolumi, nemini supplices esse oporteret. Tuli graviter & acerbe, judices, in eum me locum adductum, *ut aut eos homines spes falleret, qui opem à me & auxilium petissent, aut ego qui me ad defendendos homines ab ineunte adolescentia dedissem tempore atque officio coactus ad accusandum traducerer.* Dicebam, habere eos actorem Q. Cæciliū, qui præsertim quæstor in eadem provincia post me quæstorem fuisset. Quo ego adjumento sperrabam hanc à me molestiam posse dimoveri, id mihi erat adversarium maxime; nam illi multo mihi hoc facilius remisissent, si istum non nossent, aut si iste apud eos quæstor non fuisset.

Adductus sum, judices, officio, fide, misericordia, multorum bonorum exemplo, veteri consuetudine, institutoque majorum, *ut onus hoc laboris atque officii, non ex meorum necessariorum tempore mihi suscipiendum putarem.* Quo in negotio tamen illa me res, judices! consolatur, quod hæc quæ videtur accusatio mea, non potius accusatio, quam defensio est existimanda. Defendo enim multos mortales, multas civitates, provinciam Siciliam totam. Quamobrem si mihi unus est accusandus, propemodum manere in instituto meo videor, & non omnino à defendendis hominibus, sublevandisque difcedere. CICER. *Orat. in Q. CÆCILIUM, § 1.*

“ sufficient answer. I allow that many men,
“ eminent for their genius and their virtue,
“ have appeared in our world; and that they,
“ without any instruction, and by the almost
“ divine impulse of their own nature, by them-
“ selves alone, have attained to their wisdom and
“ worth. I will add also, that nature without
“ learning oftener raises a character to glory and
“ virtue, than learning without nature: but still
“ I maintain it, that when the right method
“ and habit of education have been superadded
“ to a genius great and noble in itself, I know
“ not what eminency, and almost miracle, has
“ blazed out upon mankind.”

§ 3. We shall now produce some examples of this Figure in the sacred Writings. *Isaiah* xlix. 14. "But Zion said, The LORD hath forsaken me, and my LORD hath forgotten me. Can a woman forget her sucking child, that she should not have compassion on the son of

O. 3 ss her

† Quæret quispiam quid? Illi ipsi summi viri, quorum virtutes literis proditæ sunt, istane doctrina, quam tu laudibus effers, eruditæ fuerunt? Difficile est hoc de omnibus confirmare. Sed tamen certum est quod respondeam. Ego multos homines excellenti animo, ac virtute fuisse, & sine doctrina, naturæ ipsius habitu prope divino per seipso & moderatos & graves existimisse fateor. Etiam illud adjungo, saepius ad laudem atque virtutem, naturam sine doctrina, quam sine naturâ valuisse doctrinam. Atque idem ego contendo, cum ad natu-ram eximiā atque illustrem accesserit ratio quædam conformatioque doctrinæ; tum illud nescio quid præclarum, ac singulare solere existere. CICER. *Orat. pro ARCHIA Poet.*

" her womb ? yea, they may forget, yet will
 " not I forget thee." So *Rom.* vi. 1. " What
 " shall we say then ? Shall we continue in sin,
 " that grace may abound ? God forbid ;" or far
 be the thought from us. " How shall we that
 " are dead to sin, live any longer therein ?" In
 like manner, *Rom.* ix. 19. " Thou wilt say then
 " unto me, Why doth he yet find fault ? for who
 " hath resisted his will ? Nay but, O man, who
 " art thou that repliest against God ? Shall the
 " thing formed say to him that formed it, why hast
 " thou made me thus ? Hath not the potter power
 " over the clay, of the same lump to make one
 " vessel unto honour, and another unto disho-
 " nour ?" So i *Cor.* xv. 35--39. " But some
 " men will say, How are the dead raised up ?
 " and with what body do they come ? Thou
 " fool, that which thou sowest, is not quickened,
 " except it die : and that which thou sowest,
 " thou sowest not that body that shall be, but
 " bare grain ; it may chance of wheat, or some
 " other grain : but God gives it a body as it
 " hath pleased him, and to every seed his own
 " body."

§ 4. The use of this Figure is very considerable.

(1) By it attention is relieved, since the speaker, by the help of the *Prolepsis*, prevents a tedious uniformity in his address ; and the hearer may be much entertained by finding, that the orator departs for a while from the usual order and form

of discourse, to indulge a kind of familiar dialogue.

(2) By this Figure the speaker gains the reputation of foresight and care. The *Prolepsis* shews that the orator is master of his subject, and that he has a full view of its connexions and consequences, in that he sees what may be objected against, as well as what may be alledged for his cause.

(3) This Figure manifests the assurance of the speaker, that truth and justice are on his side : he fears not an objection ; he starts it himself, he dares to meet and encounter it, and will shew his audience how effectually he can disarm and dissolve it. But by the way, let the speaker take heed how he raises an objection that he cannot entirely refute : if he does this, he will be like a man who vain-gloriously challenges an enemy to fight with him, and urges him to the combat, and then is shamefully overcome by him. And besides, if an objection is not well answered, the whole cause may be brought into suspicion, and truth may suffer through the folly.

(4) When the speaker appears desirous to represent matters fairly, and not to conceal any objection that may be made against his discourse, such a conduct may tend to secure the favour of his auditory, as it carries with it the face of a commendable impartiality. And,

(5) and Lastly, By this Figure some advantage is gained over an adversary. He is prevented in his exceptions, and either confounded and si-

lenced, or obliged to a repetition, which is not likely to be so striking and forcible as the mention of a thing fresh and untouched before †.

* Mirè vero in causis valet presumptio, quæ προληψίς dicitur, cùm id quod objici potest, occupamus. QUINTIL. lib. ix. cap. 2. § 1.

CHAPTER XI.

The SYNCHORESIS considered.

§ 1. *The definition of the Synchoresis.* § 2. Examples of it from CICERO, CATO, and VIRGIL.

§ 3. Instances from Scripture, with remarks.

§ 1. **S**ynchoresis* is a Figure whereby we grant or yield up something, in order to gain a point, which we could not so well secure without it †.

§ 2. When CICERO pleaded for FLACCUS, his business was to invalidate the testimony of the Greeks,

* From συγχωρεω, I grant.

† Permissio est cum ostendimus in dicendo nos aliquam rem totam tradere & concedere alicujus voluntati. CICER. ad HENNIUM, lib. iv. n. 29.

Greeks, who were witnesses against his client. Effectually to do this, he depreiates the Greeks in general, as men far from being conscientious in matters of truth and integrity; but observe how his oration glides, as it were, through a stream of profuse praises to this harsh point, a point so injurious to the characters of the Greeks, but yet so very important to the interests of his friend. “ But this I say concerning all the Greeks; I grant them learning, the knowledge of many sciences; I don’t deny but they have wit, fine genius, and eloquence: nay, if there are any other excellencies to which they lay claim, I shall not contest their title. But that nation never studied religion and sincerity in giving evidence, and are total strangers to the obligation, authority, and importance of truth *.” Such an appearance of candor and veracity evidently tends to remove the suspicion of partiality, and to give the speaker weight and credit in what he says.

There is an amazing force in a passage in CATO’s speech, concerning the punishment of the traitors in CATILINE’s conspiracy, which manifestly arises from the Figure upon which we are

* Vero tamen hoc dico de toto genere Græcorum: tribuo illis litteras, & multarum artium disciplinam; non adimo sermonis leporem, ingeniorum acumen, dicendi copiam. Denique etiam, si qua sibi alia sumunt, non repugno: testimoniorum religionem & fidem nunquam ista natio coluit; totiusque hujusce rei quæ sit vis, quæ auctoritas, quod pondus, ignorant. CICER. pro FLACCO, § 4.

are treating. " Let them, since our manners
 " are so corrupted, be liberal out of the for-
 " tunes of our allies ; let them be compassionate
 " to the thieves of the treasury : but let them
 " not throw away our blood, and, by sparing a
 " few abandoned villains, go to destroy all good
 " men * "

Strong indignation may sometimes be expressed by this Figure ; and persons may provoke others, with whom they are concerned, to proceed to still greater degrees of unkindness or barbarity, that such lively representations of their conduct may strike them with shame and horror, and as it were compel them to relent.

ARISTÆUS, in his speech to his mother CYRENE, upon the losses he had sustained, thus speaks,

Mother, do you yourself destroy my woods,
 Spread murrain thro' my sheep, blight all my corn,
 Burn up my fields, and bend the sharp'ned ax
 Against my fruitful vines, if thou art grown
 So careless of thy son's success and praise †.

Sometimes

* Sint sane, quoniam ita se mores habent, liberales ex sociorum fortunis ; sint misericordes in furibus ærarii : ne ille sanguinem nostrum largiantur, &c, dum paucis sceleratis par-
 cunt, bonos omnes perditum eant. **SALLUSTIUS de Bello Ca-**
tilinario, p. 31. edit. MATTAIRE.

† Quin age, & ipsa manu felices erue sylvas :
 Fer stabulis inimicum ignem, atque interface messes ;
 Ure sata, & validam in vites molire bipennem,
 Tanta mea si te cœperunt tædia laudis.

VIRGIL. *Georgic.* lib. iv. ver. 329.

Sometimes this Figure may be made use of to excite compassion. In this view we may consider the following passages from CICERO, in his discourse upon it. " Since I am deprived of every thing to soul and body, I yield up these, which is all of my large possessions that remain to me, to your disposal: you may use me, you may abuse me, just as you think fit, without any thing to apprehend from me. Determine my fate as you please: do but speak, and I'll obey. This Figure, adds CICERO, though it may be employed for other purposes, yet is most powerfully adapted to move compassion *."

What heart must not soften into tenderness, when the Ambassador from the *Campanians*, who were pressed by the *Samnites*, and implored the assistance of the *Romans* against their enemies, thus replied to the *Roman Consul*? " Since, says he, you are not willing, by a righteous opposition to our enemies, to defend our proper ties against violence and injury, certainly, Romans, you will defend your own. Therefore, conscript Fathers, we surrender the Cam-

" *panian*

* *Permissio — sic; quoniam omnibus rebus ereptis, superest animus & corpus, hæc ipsa, quæ mihi de multis sola reliqua sunt, vobis & vestræ condono potestati.* Vos me, quo pacto vobis videbitur, utamini, atque abutamini licebit impunè: in me, quicquid libet, statuite; dicite, atque obtemperabo. *Hoc genus tametsi alias quoque nonnunquam tractandum est, tamen ad misericordiam commovendam vehementissime est accommodatum.* CICER. *ad HERENNIAUM,* lib. iv. n. 29.

"panian people, the city *Capua*, the fields, the temples of the Gods, and all that we have, both human or divine, into the hands of the Roman people. Consider that whatever we shall hereafter suffer, that we, who have surrendered ourselves to you, are the sufferers †." If it be said, that this speech was an actual surrender, and so may not be proper to be produced as an instance of the *Synchoresis* as a Figure in Rhetoric, I grant indeed the justice of the remark; but yet may observe from this passage, how well adapted *concession*, though different from the view in which we have been considering it, is to excite compassion.

§ 3. Scripture affords us several instances of this Figure. SOLOMON, being desirous to impress the minds of young persons with the sense of the future judgment, addresses them in a *Synchoresis*, and thus surprises them with the awful truth he would inculcate, and arms it with an amazing force. *Eccles.* xi. 9. "Rejoice, O young man, in thy youth, and let thine heart cheer thee in the days of thy youth, and walk in the ways of thine heart, and in the sight

+ Ad ea princeps legationis (sic enim domo mandatum attulerat.) Quandoquidem, inquit, nostra tueri adversus vim atque injuriam justa vi non vultis, vestra certe defendetis. Itaque populum Campanum, urbemque Capuam, agros, delubra Deum, divina humanaque omnia in vestram, Patres conscripti, populique Romani ditionem dedimus; quicquid deinde patiemur, dedititii vestri passuri. *Livii His.* lib. vii.

"sight of thine eyes." "Can any advices be
 "more agreeable," says the young Libertine,
 "than these advices of SOLOMON? His name
 "shall be ever endeared to me on the account!
 "I will ever join in his general praise, that he
 "was indeed the wisest of men." "But know
 "thou, that for all these things, God will bring
 "thee into judgment." The pleasing concessions
 end in a voice more terrible than that of thunder: the fond expectations of an uncontrolled licence for sensual pleasures are at once dissolved, and the apprehensions of a future judgment spoil all the promised sweets of sin, and embitter them with worse than gall and wormwood. I am sensible that this passage of SOLOMON may be understood as a *permission*, under such restraints as are mentioned at the end of the verse; but why should it not be taken in the sense I have given, as the expressions of *walking in the ways of our hearts*, and *in the sight of our eyes*, seem not so well adapted to describe lawful and innocent enjoyments?

The Apostle JAMES sets himself to evince the insufficiency of faith without works; and how forcibly does he do this by the following confession? *James ii. 19.* "Thou believest that there
 "is one God; thou dost well: the Devils also
 "believe, and tremble."^{ss}

I shall conclude with a remarkable instance of the *Synchoresis* from *Joshua xxiv. 14, 15.* "Now
 "therefore fear the LORD, and serve him in sin-
 "cerity and in truth, and put away the Gods
 "which

" which your fathers served on the other side of
 " the flood, and in Egypt ; and serve ye the
 " L^ROD. And if it seem evil unto you to serve
 " the L^ROD, choose you this day whom you will
 " serve ; whether the Gods which your fathers
 " served, that were on the other side of the flood,
 " or the Gods of the Amorites, in whose land
 " you dwell." " To give the greater weight and
 " force," says Archbishop TILLOTSON, " to the
 " exhortation that they should serve the L^ROD,
 " he does by a very eloquent kind of insinua-
 " tion, as it were, once more set the *Israelites* at
 " liberty, and leave them to their own election :
 " it being the nature of man to stick more sted-
 " fastly to that which is not violently imposed,
 " but is our own free and deliberate choice *."

Allow me to observe, that there may be another beauty in the passage, which might not occur to that ingenious Writer. After JOSHUA had been recording the wonderful appearances of GOD for *Israel*, of which we have an account in the former part of the chapter, it was enough to kindle the people with a kind of holy indignation to hear their hoary victorious Leader and Deliverer saying, " If it seem evil unto you to serve
 " the L^ROD ;" and consequently, by this manner of speaking, he may be considered as engaging them to fall in the more eagerly and readily with the duty he is recommending, that of their serving their L^ROD. The ideas of *its seeming evil to serve*

* TILLOTSON's *Sermons*, vol. iii. p. 365. Octavo edition.

serve the Lord, at the close of the recapitulation of such signal and astonishing mercies as God had wrought for *Israel*, appear by the virtue of contrast to be a most odious and intolerable ingratitude: and what soul is there but what must abhor and execrate the thought of its being evil to serve the Lord, that but just before has heard a distinct and full recital of the wonders of power and goodness on its behalf? May not such a kind of address be justly styled, "Drawing us with the cords of a man, and with the bands of love?" *Hosea xi. 4.*

CHAPTER XII.

The EPANAPHORA considered.

- § 1. *The definition of an Epanaphora.*
- § 2. *Instances from PRIOR, VIRGIL, and CICERO.*
- § 3. *Examples from Scripture.*
- § 4. *The Epanaphora adapted to express lively and violent passions, with instances.*
- § 5. *This Figure of service in insisting upon any topic.*
- § 6. *Caution in the use of the Epanaphora.*

- § 1. *E*PANAPHORA * is a Figure, in which the same word is gracefully and emphatically

* From επαναφέω, I repeat.

cally repeated ; or in which distinct sentences, or the several members of the same sentence, are begun with the same word.

We have a beautiful instance of this Figure in the following lines of Mr PRIOR's Poem, intitled, *Henry and Emma.*

Are there not poisons, racks, and flames, and swords,
That EMMA thus must die by HENRY's words ?
Yet what could swords, or poison, racks, or flames,
But mangle and disjoint this brittle frame ?
More fatal HENRY's words, they murder EMMA's fame.

VIRGIL furnishes us with an example of this Figure, when he says,

Here are cool fountains, here are velvet meads ;
Here the young groves are twisted into bow'rs :
Here, here, O how could I enjoy with thee
My life, delighted to its latest hour !

We have an *Epanaphora* in the following passage from CICERO : " What is so popular as peace ? in which not only beings endowed with sense, but even our dwellings and fields seem to rejoice. What is so popular as liberty ? It is not only the desire of men, but even of brutes ; and is preferred by them to all things beside. What is so popular as ease and leisure ? for the sake of whose enjoyment, " both

† *Hic gelidi fontes, hic mollia prata, Lycori ;*

Hic nemus, hic ipso tecum consumerer ævo.

“ both you and your ancestors, and indeed every
 “ brave man have judged, and still judge, that
 “ the greatest labours are to be endured *.”

§ 3. We may produce instances of this Figure from the sacred Writings. *Deut.* viii. 3. “ Blest-
 “ ed shalt thou be in the city, and blessed shalt
 “ thou be in the field : blessed shall be the fruit
 “ of thy body, and the fruit of thy ground, and
 “ the fruit of thy cattle, the increase of thy kine,
 “ and the flocks of thy sheep : blessed shall be
 “ thy basket, and thy store : blessed shalt thou
 “ be when thou comest in, and blessed shalt thou
 “ be when thou goest out.” In like manner,
Psalm xxix. 4. “ The voice of the LORD is power-
 “ ful ; the voice of the LORD is full of majesty :
 “ the voice of the LORD breaks the cedars ; yea,
 “ the LORD breaks the cedars of Lebanon. The
 “ voice of the LORD divides the flames of fire :
 “ the voice of the LORD shakes the wilderness ;
 “ the LORD shakes the wilderness of Kadesh.
 “ The voice of the LORD makes the hinds to
 “ calve, and discovers the forests.”

But

* Quid enim est tam populare, quam pax ? qua non modo
 ii, quibus natura sensum dedit, sed etiam tecta, atque agri
 mihi lætari videntur. Quid tam populare, quam libertas ?
 quam non solùm ab hominibus, verum etiam à bestiis expeti,
 atque omnibus rebus anteponi videtur. Quid tam populare,
 quam otium ? quod ita jucundum est, ut & vos, & majores
 vestri, & fortissimus quisque vir, maximos labores suscipien-
 dos putet, ut aliquando in otio possit esse. CICER. *contra*
 RULL. Orat. ii. n. 4.

But there is a very remarkable example of the *Epanaphora* in DEBORAH's triumphal ode, where she describes the death of SISERA by JAEL, *Judg.* v. 27. " At her feet he bowed, he fell, he lay down; at her feet he bowed, he fell: where he bowed, there he fell down dead." It may not be improbable that Mr DRYDEN had this passage in his eye in those lines of his Ode, intitled, *Alexander's Feast*:

He chose a mournful muse
Soft pity to infuse :
He sung DARIUS, great and good,
By too severe a fate,
Fall'n, fall'n, fall'n, fall'n,
Fall'n from his high estate,
And welt'ring in his blood.

§ 4. The *Epanaphora* seems admirably adapted to express lively and violent passions, and particularly that of sorrow; of which we may take the following examples.

Thus VIRGIL paints ORPHEUS's grief for the loss of his beloved EURYDICE:

Thee his lov'd wife along the lonely shores ;
Thee his lov'd wife his mournful song deplores :
Thee, when the rising morning gives the light,
Thee, when the world was overspread with night †.

Mr POPE has happily adopted this Figure for the

† Te, dulcis conjux; te solo in littore secum,
Te veniente die, te decadente canebat.

the same purpose, in his charming ode *on Saint Cecilia's day*:

— Ah ! see he dies !

Yet ev'n in death EURYDICE he sung,

EURYDICE still trembled on his tongue,

EURYDICE the woods,

EURYDICE the floods,

EURYDICE the rocks, and hollow mountains rung.

In like manner PLINY the Younger, lamenting the death of VIRGINIUS, who had been his tutor, and whom he considered as his father, in an epistle to his friend VOCONIUS, says, “ I would ” write many other things to you, but my whole ” mind is taken up in this contemplation. I ” think of VIRGINIUS ; I see VIRGINIUS ; I now ” hear, I converse with, I embrace, in vain but ” fresh representations of him to my mind, my ” dear VIRGINIUS *.”

I shall add one more example of the *Epanaphora*, as suited to express a strong sensation of sorrow, from CICERO : “ The goods of C. POM- ” PEY the Great (O me miserable ! for though ” I have exhausted my tears upon the account, ” yet the grief has indelibly fixed itself upon ” my heart) his goods, I say, were offered to ” sale by the most bitter voice of the common ” cryer †.”

* Volui tibi multa alia scribere, sed totus animus in hac una contemplatione defixus est. Virginium cogito, Virginium video, Virginium jam vanis imaginibus, recentibus tamen, audio, alloquor, teneo. PLINII Epist. lib. ii. epist. i.

† Bona (miserum me ! consumptis enim lacrimis, tamen

§ 5. The *Epanaphora* may be of great use for representing, or strongly insisting upon any topic. "The elder PLINY," says MR ROLLIN, "would make us sensible of the folly of men, who give themselves so much trouble to secure an establishment in this world; and often take up arms against one another, to extend a little the boundaries of their dominions. After representing the whole earth as a small point, and almost indivisible in comparison of the universe, he says, This is the matter, this the seat of our glory: here we assume hours; here we exercise dominion; here we covet riches; here the human race is in uproar: here we make wars, wars even upon our fellow-citizens, and drench the earth with our mutual bloodshed *. All the vivacity," says MR ROLLIN, "of this passage, consists in the repetition, which seems in every member or part to exhibit this little spot of earth, for which men torment themselves so far, as to fight and kill one another, in order to attain some little portion of it †."

§ 6.

infixit animo hæret dolor) bona, inquam, Cn. Pompeii Magni, voci acerbissimæ subjecta. præconis. CICER. Philip. ii. § 26.

* Hæc est materia gloriæ nostræ, hæc sedes: hic honores gerimus, hic exercemus impetum, hic opes cupimus, hic tumultuatur humanum genus; hic instauramus bella civilia, multisque cædibus laxiorē facimus terram. PLINII, lib. ii. cap. 58.

† ROLLIN on the *Belles Lettres*, vol. ii. p. 148.

§ 6. I shall add, by way of caution, that when we are minded to ingraft this Figure into our compositions, we should take heed of running into insipid tautologies, and all affectation of a trifling sound, and jingle of insignificant words. Let our repetitions give nerves to our discourses, or diffuse a lustre over them. Let them not be the finical ornaments of an artificial eloquence, but the bold impetuous fallies of real transport, or inflamed imagination.

CHAPTER XIII.

The APOSTROPHE considered.

§ 1. *The definition of an Apostrophe.* § 2. *Examples from CICERO, BLACKMORE, THOMSON, WATTS, and MILTON.* § 3. *Instances from Scripture.* § 4. *The use of the Apostrophe, with a passage from LONGINUS.*

§ 1. *A* Postrophe * is a Figure in which we interrupt the current of our discourse, and turn to another person, or to some other object, different from that to which our address was first directed †.

* From *ἀποστρέφω*, *I turn away.*

† *Aversus quoque à judice sermo, qui dicitur Αποστρέφων,*

§ 2. Many examples might be produced of this Figure. CICERO thus addresses himself to the soldiers of the *Martian* legion, who fell in a successful engagement against MARK ANTONY : “ I consider you as born for your country, who “ also derive your appellation from MARS ; so “ that the same Deity seems both to have raised “ up this city for the world, and you for this “ city : death in a retreat is accompanied with “ shame, in victory with glory. Those impious “ wretches therefore whom you have slain are “ gone to the infernal shades, to suffer the ven- “ geance due to their parricide : but you, who “ have sacrificed your lives to gain this victory, “ have reached the seats and mansions of the “ blessed. Short is the date which nature allots “ us, but the remembrance of a life gloriously “ resigned will be everlasting.”

The same Orator furnishes us with another *Apostrophe*, when he says, speaking in the praise of POMPEY, “ I call upon you, mute regions, “ you.

mirè movet ; five adversarios invadimus — five ad invocatio-
nem aliquam convertimur — five ad invidiosam implorationem.
QUINTIL. lib. ix. cap. 2. § 2.

+ Vos vero patriæ natos judico ; quorum etiam nomen à Marte est : ut idem Deus urbem hanc gentibus, vos huic urbi genuisse videatur. In fuga fœda mors est ; in victoria gloria. Etenim Mars ipsa ex acie fortissimum quemque pignerari solet. Illi igitur impii, quos cecidistis, etiam ad inferos pœnas par-
cidii luent : vos vero, qui extremum spiritum in victoria effudi-
distis, piorum estis sedem, & locum consecuti. Brevis à na-
tura nobis vita data est ; at memoria bene redditæ vitæ, semi-
piterna. CICER. Philip. xiv. cap. 12.

“ you most distant countries, you seas, havens,
 “ islands, and shores : for what coast, what land,
 “ what place is there, in which the lively traces
 “ of his courage, humanity, greatness, and wif-
 “ dom, are not extant * ?”

I shall mention another instance of this Figure from the same great Author. In his speech in defence of MILO, accused for killing CLODIUS, he thus speaks: “ O ye judges, it was
 “ not by human counsel, nor by any thing
 “ less than an extraordinary care of the im-
 “ mortal Gods, that this event (the death of
 “ CLODIUS) has taken place. The very Divinities
 “ themselves, who beheld that monster fall, seem-
 “ ed to be moved, and to have inflicted their
 “ vengeance upon him. I appeal to, I call to
 “ witness you, O ye hills and groves of *Alba*, you
 “ the demolished *Alban* altars, ever accounted
 “ holy by the *Romans*, and coeval with our reli-
 “ gion ; but which, CLODIUS, in his mad fury,
 “ having first cut down, and levelled the most
 “ sacred groves, had sunk under heaps of com-
 “ mon buildings ; I appeal to you, I call you
 “ to witness, whether your altars, your divi-
 “ nities, your powers, which he had polluted
 “ with all kinds of wickedness, did not avenge
 “ themselves when this wretch was extirpated ?

P 4

“ And

* Vos denique mutæ regiones imploro, & sola terrarum
 ultimarum ; vos maria, portus, insulæ, litoraque. Quæ est
 enim ora, quæ sedes, qui locus, in quo non extitent hujus cùm
 fortitudinis, tum vero humanitatis, tum animi, tum consilii
 impressa vestigia ? CICER. pro BALBO, § 5.

“ And thou, O holy JUPITER, from the height
 “ of thy sacred mount, whose lakes, groves and
 “ boundaries, he had so often contaminated with
 “ his detestable impurities ; and you, the other
 “ Deities, whom he had insulted, at length open-
 “ ed your eyes to punish this enormous offender.
 “ By you, by you, and in your sight, was the
 “ slow, but the righteous and deserved vengeance
 “ executed upon him †.”

After these, I had almost said, incomparable examples of the *Apostrophe* from CICERO, instances of this Figure from other Writers may appear with great disadvantage ; but I will cite a few of them, which, in my opinion, are not without their merit.

In Sir RICHARD BLACKMORE's excellent poem, intitled, *Creation*, we shall find the following lines :

But

† Non est humano consilio, ne mediocri quidem, judices,
 Deorum immortalium cura, res illa perfecta, religiones me-
 hercule ipsæ, quæ illam belluam cadere viderunt commovisse
 se videntur, & jus in illo suum retinuisse. Vos enim jam, Al-
 bani tumuli, atque luci, vos, inquam, imploro, atque testor,
 vosque Albanorum obrutæ aræ, sacrorum populi Romani so-
 ciæ, & æquales, quas ille præceps amentia, cæsis, prostratis-
 que sanctissimis lucis, substructionum insanis mollibus oppres-
 serat ; vestræ tum aræ, vestræ religiones viguerunt, vestra vis
 valuit, quam ille omni scelere polluerat. Tuque ex tuo edito
 monte Latiani, sancte Jupiter, cuius ille lacus, nemora, fines-
 que saepè omni nefario stupro, & scelere macularat, aliquando
 ad eum puniendum oculos aperuistis ; vobis illæ, vobis vestro
 in conspectu seræ, sed justæ tamen, & debitæ pœnæ soluta-
 sunt. CICER. pro MILO, § 31.

But then *Lucretian* wits absurdly frame,
 To sink those inbred fears, their impious scheme ;
 To chase the horrors of a conscious mind,
 They desp'rate means and wild expedients find.
 The hardy rebels, aiming to appease
 Their fierce remorse, and dream a while at ease ;
 Of crying guilt th' avenging pow'r disown,
 And pull the high Creator from his throne :
 That done, they mock the threats of future pain,
 As monstrous fictions of the Poet's brain.

Immediately the Poet lanches into this fine *Apostrophe* :

Thy force alone, Religion, Death disarms,
 Breaks all his darts, and ev'ry viper charms.
 Soften'd by thee, the grisly form appears
 No more the horrid object of our fears :
 We undismay'd this awful pow'r obey,
 That guides us thro' the safe, tho' gloomy way
 Which leads to life, and to the blest abode,
 Where ravish'd minds enjoy, what here they own'd,
 a God *.

Mr THOMSON, in his poem, intitled, *Summer*, gives us these lines :

How then shall I attempt to sing of Him,
 Who, Light himself, in uncreated light,
 Invested deep, dwells awfully retir'd
 From mortal eye, or angel's purer ken ;
 Whose single smile has, from the first of time,
 Fill'd, overflowing all those lamps of heav'n,
 That beam for ever thro' the boundless sky :

But

* *Creation*, book iv.

But should he hide his face, th' astonish'd sun,
 And all th' extinguish'd stars, would loos'ning start
 Wide from their spheres, and chaos come again.

Next follows an *Apostrophe to Deity*:

And yet was ev'ry fault'ring tongue of men,
ALMIGHTY MAKER! silent in thy praise;
 Thy works themselves would raise a gen'r'l voice,
 Ev'n in the depth of solitary woods,
 By human foot untrod, proclaim thy pow'r,
 And to the quire celestial thee resound,
 Th' eternal cause, support, and end of all!

They are charming lines in Dr WATTS's *Elegy on the Death of the Rev. Mr THOMAS GOUGE*:

HOWE * is a great, but single name;
 Amidst the crowd he stands alone:
 Stands yet, but with his starry pinions on,
 Drest for the flight, and ready to be gone.

The next verses are an address to Deity, and nobly close the poem:

Eternal GOD, command his stay,
 Stretch the dear months of his delay:
 O we could wish his age were one immortal day!
 But when the flaming chariot's come,
 And shining guards t' attend thy prophet home,
 Amidst a thousand weeping eyes,
 Send an ELISHA down, a soul of equal size,
 Or burn this worthless globe, and take us to the skies †..

MILTON

* The very great Mr JOHN HOWE, then living.

† WATTS's *Lyric Poems*, page 299.

MILTON introduces ADAM, after his fall, as saying,

— Why comes not Death,
Said he, with one thrice acceptable stroke,
To end me? Shall Truth fail to keep her word?
Justice divine not hasten to be just?
But Death comes not at call; Justice divine
Mends not her slowest pace for pray'rs or cries.

He then breaks out in an *Apostrophe*;

O woods, O fountains, hillocks, dales, and bow'rs,
With other echo late I taught your shades
To answer, and resound far other song *.

§ 3. The Scripture will afford us many examples of the *Apostrophe* in various forms.

Apostrophes are addressed to GOD himself: Gen. xl ix. 17, 18. " DAN shall be a serpent by " the way; an adder in the path that bites the " horse's heels, so that his rider shall fall back- " ward. I have waited for thy salvation, O " LORD." So Nehemiah vi. 9. " For they all " made us afraid, saying, Their hands shall be " weakened from the work, that it be not done.
" Now therefore, O God, strengthen my hands." These *Apostrophes* are nothing else than the devout aspirations of the mind to Heaven.

(2) We find *Apostrophes* in the sacred Writings directed to persons both living and dead: 2 Sam. i. 24. " Ye daughters of Israel, weep over SAUL :" and

* *Paradise Lost*, book x. line 854.

and verse 26. "I am distressed for thee, my brother JONATHAN."

(3) *Apostrophes* are sometimes in Scripture addressed to brute creatures that are destitute of reason: *Psalm cxlviii.* 7---10. "Praise the LORD from the earth, ye dragons, beasts, and all cattle, and creeping things, and flying fowl." So *Joel ii.* 22. "Be not afraid, ye beasts of the field, for the pastures of the wilderness do spring," &c.

(4) We meet with *Apostrophes* in sacred Writ to inanimate and material beings: *Jer. xxii.* 29. "O earth, earth, earth, hear the word of the LORD!" So *Micah vi.* 7. "Hear, O ye mountains, the LORD's controversy, and ye strong foundations of the earth." So *Isa. i.* 2. "Hear, O heavens, and give ear, O earth, for the LORD hath spoken: I have nourished and brought up children, and they have rebelled against me." Upon which passage St JEROM observes, that "as God had called heaven and earth as his witnesses, when he gave his laws by MOSES to the *Israelites*, *Deut. xxxii.* 1. so, after they had broken those laws, he summons them again to be his witnesses, that all the elements might know that God was justly provoked to anger in taking vengeance for the violation of his commands.*" The sense
 * Quia per Moysen testes vocaverat Dominus cælum & terram dans populo Israel legem suam, *Deut. xxxii.* 1. post prævaricationem populi eosdem rursus in testimonium vocat, ut cuncta

of the passage may be, “ that if the heaven and
 “ earth had intelligence and reason, they would
 “ certainly accuse the *Israelites* of their impiety,
 “ since they and all things in them punctually
 “ answer the ends of their creation ; while men,
 “ for whom they were made, dare to be delin-
 “ quents and apostates from their God.”

§ 4. This Figure is of admirable service to diversify our discourses, as we direct ourselves to different objects from those we first addressed.
 “ By this Figure, says Dr WARD *, the speaker
 “ has an opportunity of saying many things with
 “ greater freedom than perhaps would be con-
 “ sistent with decency, if immediately directed
 “ to persons themselves : he can admonish,
 “ chide, and censure without giving offence.”
 Mr BLACKWALL also observes, that “ when the
 “ passion is violent, it must break out and dis-
 “ charge itself. By this Figure, the person
 “ moved, says he, desires to interest universal
 “ nature in his cause ; and appeals to all the
 “ creation for the justness of his transport †.”

I shall conclude with an excellent passage from LONGINUS, in which he descants on what he takes to be an *Apostrophe*. “ DEMOSTHENES,
 “ says

cuncta elementa cognoscant justè Dominum in ultionem man-
 datorum suorum ad iracundiam concitatum. HIERONYM. in
Comment. Esa. i. 2.

* WARD's *Oratory*, vol. ii. page 102.

† BLACKWALL's *Introduction to the Classics*, page 198.

“ says he, gives an account of the affairs of the
“ city. The natural method of doing this was
“ for him to have said, You have not been faulty
“ who have exposed yourselves for the liberty of
“ Greece; you have examples from yourselves to
“ support you; nor were they faulty who fought
“ at *Marathon*, *Salamis*, and *Plataæ*. But when,
“ as if he had been instantaneously inspired and
“ possessed by APOLLO, he thunders out an oath
“ by the champions of *Greece*; You have not been
“ faulty, no, you have not, I swear by the brave
“ souls who sacrificed their lives at *Marathon*, he
“ seems by this figurative oath, which I call an
“ *Apostrophe*, to deify their ancestors, by shew-
“ ing that they ought to swear by such who had
“ died in defence of their country, as by so
“ many Gods; he insinuates at the same time to
“ the judges, the greatness of soul in those he-
“ roes, who had exposed themselves to death in
“ so glorious a cause; he soars beyond common
“ representation into superlative sublimity, pours
“ in a powerful pathos, excites that venerable
“ regard which is due to uncommon and to the
“ most sacred oaths, and at the same time admi-
“ nisters to the minds of his auditors such senti-
“ ment, as, like a medicinal balm, heals the
“ anguish of their spirits. The Orator animates
“ them with his praises, and teaches them to
“ think as highly of their defeat by PHILIP, as
“ of the victories of *Marathon* and *Salamis*: by
“ these means, in the strength of this Figure,
“ the Orator advances with success, and with a
“ sovereign

“ sovereign power bears along with him the
“ minds of his hearers †.”

† Αποδειξιν ο Δημοσθενης υπερ των πεπολιτευμενων εισφερεις της δ' ην η κατα Φυσιν χρησις αυτης ; “ οχη ημαρτειε, ο του υπερ της των Ελληνων ελευθεριας αγωνα αραμενοις [εχειε δε οικεια τηλο παραδειγματα] ωδε γαρ οι εν Μαραθωνι ημαρτον, ωδ' οι εν Σαλαμινι, ωδ' οι εν Πλαταισις.” Αλλ' επειδη (καθαπερ εμνευθεις εξαιφης υπο Θεον, και οιονει φοιβοληπτιθεν γενομενοι) του των αριστεων της Ελλαδος ορκου εξεφανησεν, “ οχη εγινε οπως ημαρτειε, ο μα τας εν Μαραθωνι προκινδυνευσαντας,” φαινεται δν ινθεν τα ομοικεια χηματιθεν, οπερ ενθαδε Αποστοφην εγω καλω, τας μεν προγονοις αποθεωσας, (οιτι δεν τας οιων αποθανοντας αει Θεοις ομιναι παρισταντι) τοις δε κριταις το των εκει προκινδυνευσαντων εντιθεις φρονημα, την δε της αποδειξεως Φυσιν μεθεγακως εις υπερβαλλον σψθεν και παθθεν, και ξενων και υπερφυσων ορκων αξιοπιστιαν, και αμα παιωνειον τικα, και αλεξιφαρμακον εις τας Ψυχας των ακροντων καθιεις λογον ας καφιζομενης υπο των εγκωμιων μηδεν ελαττον τη μαχη τη ωρθε Φιλιππον, η επι τοις κατα Μαραθωνα και Σαλαμινα ικηπηροις, παρισαδας φρονειν. Οις πασι της ακροστας δια τα χηματικα συκαρπασας αχειο. LONGINUS de Sublimitate, § 16.

CHAPTER XIV.

The PERIPHRASTIS considered.

§ 1. *The definition of a Periphrasis.* § 2. *Examples of it in the first view from LIVY, CICERO, and TILLOTSON.* § 3. *Instances of it in the second view from STATIUS, VIRGIL, PINDAR, &c.* § 4. *Examples of this Figure from Scripture.* § 5. *A passage from LONGINUS upon the Periphrasis.* § 6. *Its use, with remarks upon it.*

§ 1. **P**eriphrasis* is a Figure in which we use more words than what are absolutely necessary, and sometimes less plain words, either to avoid some inconvenience and ill effect which might proceed from expressing ourselves in fewer or clearer words, or in order to give a variety and elegance to our discourses, and multiply the graces of our composition.

§ 2. We have a fine example of this Figure, in the first view of it, in the speech of VIBIUS VIRIUS; who, in his exhortation to the senators of Capua to poison themselves in order to prevent their

* From *περιφράσω*, I speak in a circumlocution.

their falling alive into the hands of the *Romans*, particularly describes the miseries from which the draught of poison would deliver them, and disguises the horrors of death, or at least suffers it not to come into sight by an express mention of it. “ Having feasted yourselves, says he, “ with wine and food, the cup in which I will “ drink to you shall be handed round. That “ draught shall free your bodies from pain, “ your minds from reproaches, and your eyes “ and ears from the sight and hearing of all that “ bitter and ignominious usage, which you must “ endure by being made captive to your ene- “ mies *.”

CICERO, by making use of a *circumlocution*, mentions nothing of the killing CLODIUS, though that event seems to be in his view : “ The ser- “ vants of MILO, says he, for I do not speak “ with a design to throw off the crime from them “ to others, but according as the event really “ happened, did that without the order, know- “ ledge, or presence of their master, which every “ one would be willing his own servants should “ do in the like circumstances †.”

May

* Satiatis vino ciboque poculum idem quod mihi datum fuerit, circumferetur. Ea potio corpus ab cruciatu, animum à contumeliis, oculos, aures à videndis audiendisque omnibus acerbis indignisque quæ manent vistos vindicabit. LIV. lib. xxvi. § 13.

† Fecerunt id servi Milonis, dicam enim non derivandi criminis causa, sed ut factum est, neque imperante, neque

May we not consider the following passage in Archbishop TILLOTSON as a *Periphrasis*, in which, as one observes *, “Death is the principal thought to which all the circumstances of the *circumlocutions* chiefly refer,” and yet death is not so much as mentioned? “When we consider that we have but a little while to be here, that we are upon our journey to our heavenly country, where we shall meet with all the delights we can desire, it ought not to trouble us much to endure storms and foul ways, and to want many of those accommodations we might expect at home. This is the common fate of travellers; and we must take things as we find them, and not look to have every thing just to our mind. These difficulties and inconveniences will shortly be over, and after a few days will be quite forgotten, and be to us as if they had never been. And when we are safely landed in our own country, with what pleasure shall we look back on those rough and boisterous seas we have escaped †?”

§ 3. Nor are there wanting examples of the *Periphrasis* in the other view of it, I mean, as giving a variety and elegance to our discourses, and multiplying the graces of our compositions.

The

faciente, neque praesente domino, quod suos quisque servos in tali re facere voluisse. CICER. pro MILO: § 10.

Ibidem SMITH's Translation of LONGINUS, p. 121.

† TILLOTSON on *Phil.* iii. 20. vol. i. p. 298. Octavo edit.

The rising of the sun, or the morning, is thus magnificently described by STATIUS :

Aurora, rising from her eastern bed,
Glanc'd on the skies, and night before her fled ;
Then shook her locks, that dropp'd with silver dew,
And glow'd resplendent with the sun in view.
Bright *Lucifer* imbib'd the orient beam,
And turn'd to other skies his ling'ring team.
Now the replenish'd sun his orb reveals,
And dims the silver on his sister's wheels *.

VIRGIL, instead of saying it is near sun-set, thus describes that season of the day,

See from the villas tops the smoke ascend,
And broader shadows from the hills extend † !

PINDAR thus represents the moon at full :

The full-grown moon upon her throne of gold
Now thro' the vast of heav'n her progress roll'd,

And

* Et jam Mygdoniis elata cubilibus alto
Impulerat cœlo gelidas Aurora tenebras,
Rorantes excussa comas, multumque sequenti
Sole rubens : illi roseus per nubila feras
Advertit flamas, alienumque æthera tardo
Lucifer exit equo ; donec Pater igneus orbem
Impleat, atque ipsi radios vetet esse forori.

STATII *Thebaid.* lib. ii. ver. 134.

† Et jam summa procul villarum culmina fumant,
Majoresque cadunt altis de montibus umbræ.

VIRGIL. *Eclig.* i. ver. 83, 84.

And pour'd her rays, that shone serenely bright,
Full on the eye that guides the train of night †.

In the poem, intitled, *Bishop Ridley's Ghost*, printed in the year 1745, we have the following *Periphrasis*:

Her court *, detested sight ! exulting swarm'd
With *Rome's* tyrannic *Vandals*, from the wretch
Unshod, to him who wears with gorgeous pride
Th' empurpled garb of prelacy —

I shall conclude the instances of *circumlocution*, as used for the purposes of elegance and beauty, with some lines that I have somewhere met with, in which our country is thus described:

This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of MARS,
This other *Eden*, demy paradise ;
This fortress built by nature for herself,
Against infection, and the hand of war ;
This happy breed of men, this little world,
This precious stone set in the silver sea.

§ 4.

† Διχομηνίς ολού χρυσαρματίς.

Εσπερας οφθαλμον αγίε φλεξι μηνα.

Olymp. od. iii. ver. 35, 36.

Mr BLACKWALL, by εσπερας οφθαλμον, understands the evening-star, as is evident from his translation of the passage,

The night's bright empress, in her golden car,
Darting full glories from her lovely face,
Kindles fresh beauties in the eye of *Hesper*.

* Queen MARY's.

§ 4. Many are the examples of this Figure, that might be produced from Scripture, but the following shall suffice: *Job* iv. 19. "Our bodies
" are stiled houses of clay;" and 2 *Cor.* v. 1.
" The earthly house of this tabernacle." The
grave is described, *Job* xi. 21. as "the land of
" darkness, and the shadow of death; a land of
" darkness, as darkness itself, and of the shadow
" of death, without any order, and where the
" light is as darkness."^{ss} DAVID's resolution not
to go to his house, and go to rest, is expressed
in a *Periphrasis*: Psalm cxxxii. 3, 4. "Surely, I
" will not come into the tabernacle of my house,
" nor go up into my bed: I will not give sleep
" to mine eyes, or slumber to mine eye-lids,
" until I find out a place for the LORD, an ha-
" bitation for the mighty God of Jacob:" and
Josh. xxiii. 14. "Behold, this day, says JOSHUA, I
" am going the way of all the earth;" that is, I
am about to die. "The Disciple whom JESUS
" loved, and who leaned on his breast at supper,"
is a *Periphrasis* of the Apostle JOHN, *John* xxi. 20.
And *Job* xviii. 13. "the plague," or some very
deadly disease, is stiled "the first-born of death;"
and verse 14. Death is stiled "the king of ter-
rors."^{ss}

§ 5. LONGINUS has a section upon the *Peri-*
phrasis, which I shall give my Readers. "None,
" in my opinion, can doubt whether the *Peri-*
phrasis is not a source of sublimity. For as in
" music, an important word is rendered more sweet

“ by the divisions which are run harmoniously upon
 “ it; so a Periphrasis sweetens a discourse, car-
 “ ried on in propriety of language, and contributes
 “ very much to the ornament of it, especially if
 “ there be no jarring or discord in it, but every
 “ part be judiciously and musically tempered. PLATO
 “ is sufficient to confirm this observation, from
 “ a passage in the beginning of his *Funeral Ora-
 tion*. They truly receive from us the honours
 “ they deserve; and, after they have received
 “ them, they go the way that fate ordains;
 “ being led out publickly by the city, and pri-
 “ vately by their friends. He calls Death, *the
 way that fate ordains*; and funeral rites, he
 “ styles *a public conducting from our country*. Does
 “ not PLATO greatly heighten the sense by these
 “ means? he takes a common low thought, and
 “ enriches it with melody and sweetness. In
 “ like manner XENOPHON says, *You think labour*
 “ *the guide to a pleasant life*: your souls are en-
 “ dowed with the best qualification, and what be-
 “ comes warriors. *You prefer fame to every other*
 “ *consideration*. In the room of, you love to la-
 “ *bour*, he uses a *Periphrasis*, and says, *you think*
 “ *labour the guide to a pleasant life*; and, by a
 “ like circumlocution, he gives a sublimity to his
 “ *praise**.”

§ 6.

* Καὶ μεγίστη, Περιφράσις ὡς εχ υψηλοποιον, θδεις αν, οιματι,
 δισαειευ. Ος γαρ εν Μεσικη δια των Παραφωνων καλεμενου ο
 κυριοθε φθοιγυ ηδιων απολειται, οτιως η Περιφράσις πολλαχις
 συμφθεγγεται τη κυριολογια, κατ εις κοσμου επιπολυ συηχει

§ 6. The uses of this Figure may be learnt from its definition. I will add, that the *Periphrasis* not only guards our discourses from offence, and beautifully embellishes them, but that it also gives an agreeable variety to our compositions, and sometimes, as LONGINUS has shewn, conduces much to elevate them. But let us beware of a cumbrous circumlocution of words, without any of the abovementioned uses answered by them, some instances of which we have in Mr POPE's *Art of Sinking in Poetry*. Who would think that the following lines,

Bring forth some remnant of *Promothean* theft
Quick to expand th' inclement air congeal'd
By *Boreas'* rude breath,

should mean no more than *light the fire*?

Q 4

And

καὶ μαλισταὶ αὐτοῦ εχην φυσῶδες τὰ κατα αμφοτον, αλλ᾽ ηδεώς κε-
χραμενον. Ικανὸς δὲ τῷ τοκμηρίωσαι καὶ Πλατίων κατα, την
εισβολην τε Επιταφία, “Εργω μεν πημιν οιδό” εχεστι τα προστη-
“κούτια σφισιν αυτοῖς, αν τυχούτις πορευοντι, την ειμαρμενην
“πορειαν” προπεμφθειτες κοινη μεν απο της πολεως. ιδια δε
“εκαστος απο των προσηκοντων.” Ουκ εν τοις θανατον ειπεν,
“ειμαρμευητορέαν,” το δε τελυχηκεντι των πομπομενων,
“προπομπην τινα δημοσιαν υπο της πατριδος.” Αρα δη τοις
μετριως αγύδει την νοσιν; η φιλην λαζων την λεξιν εμελοποιησε,
καθαπέρ αριστον τινα τη την εκ της Περιφρασεως περιχειμενο-
ευμελιαν. Και Σενοφων, “Πονον δε τα γην ηδεώς πυγεμονά νομι-
“ζειε” καλλιτον δε παντων καὶ πολεμικωταλον κίημα εις τὰς
“ψυχας συγκεκριμενε” επαινεμενος γαρ μαλλον, η τοις αλλοις
“απασι χαιρετε.” Αγιι τα, “πονειν θελειε,” “πανου πυγεμονα
“τα γην ηδεώς ποιειδε,” ειπων, καὶ τ' αλλ' ομοιως επεκτεινας,
μηγαλην τινα εννοιαν τω επαινω προσπεριωρισαο. LONGINUS
de Sublimitate, § 28.

And after having read over these stately verses,

Apply thine engine to the spungy door,
Set BACCHUS from his glassy prison free,
And strip white CERES of her nut-brown coat,

does it not amaze us to find that nothing more is meant than, *uncork the bottle, and chip the bread?*

Let us always be solicitous rather to rise in sense than in sound, and by no means let the last be suffered to exceed the first. “There is more danger,” says LONGINUS, in a *Periphrasis* than in any other Figure, unless it be used with moderation. An injudicious *Periphrasis* is spiritless, and is at no great remove from emptiness and stupidity. Hence the Critics have bantered PLATO (who frequently employs this Figure, but in some places unseasonably) for saying that we ought to take care not to suffer either silver or golden riches to settle themselves in a city. In like manner, says a Critic upon him, if he had prohibited the possession of sheep and oxen, he had called them beef and mutton riches *.”

* Επικηρού μεντοί το περιφραστικό Περιφραστικόν αλλων πλεον, ει μη συμβιένεις των λαμβανοντος ευθυς γαρ αδεμενς προσπιπτει, κυφολογιας τε οδος και παχυταλον. Οθεν και τον πλατινα (δεινό) γαρ αει περι οχημα, και πισιν ακαιρως) εν τοις νομοις λεγοντα, ας. “ οτις αργυρου δει πλειον, οτις χρυσου εν ποθει ιδρυμενον εαγιν οικειν,” διαχλευαζυσιν ας, “ ει προσβαλα, φονιν, και βας, εκωλυς κεκτησθαι, δηλον, οι προσβατειον αγ και βοειον πλειον ελεγεν.” LONGINUS de Sublimitate, § 29.

CHAPTER XV.

The ASYNDETON and POLYSYNDETON considered.

- § 1. *Asyndeton defined.*
- § 2. *Instances of it from SALLUST, SUETONIUS, CICERO, and VIRGIL.*
- § 3. *Examples of this Figure from Scripture.*
- § 4. *What LONGINUS says upon the Asyndeton.*
- § 5. *A Polysyndeton defined.*
- § 6. *Examples of it from LIVY and VIRGIL.*
- § 7. *Instances of this Figure from Scripture.*
- § 8. *Examples of the Asyndeton and Polysyndeton, in a passage from DEMOSTHENES.*
- § 9. *Remarks upon these Figures.*

§ 1. **A** Syndeton * is a Figure, occasioned by the omission of conjunctive particles, which are dropped either to express vehemence or speed; or sometimes it may be from a noble negligence of nice accuracy, arising from an attention to our ideas.

§ 2. SALLUST furnishes us with an example of this sort in his description of the Moors: "There was

* From **A** privativa & συνδιω, *I disunite, or disjoint.*

" was then, says he, an horrible spectacle in the
" open plains, pursuit, flight, slaughter, capti-
" vity *."

So in the *Pontic* triumph, CÆSAR had it inscribed in the pageants of the show, *I came, I saw, I vanquished* †; thereby signifying the rapidity of his success.

CICERO says, designing it may be the excessive rage in which CATILINE left Rome, *He is gone, departed, escaped, rushed out* ||.

In like manner we see the hurry of Dido's mind, in the abrupt precipitate manner in which she orders her people to pursue ÆNEAS;

" Go, haste, my subjects, seize the flaming brands,
Extend the sails, impel the flying oars †.

§ 3. Scripture will furnish us with examples of this Figure: Rom. i. 29. " Being filled with all unrighteousness, fornication, wickedness, covetousness, maliciousness; full of envy, murder, debate, deceit, malignity; whisperers, backbiters,

* Tum spectaculum horibile in campis patentibus, sequi, fugere; occidi, capi. SALLUSTIUS de Bello Jugurthin. p. 106. edit. MAITTAIRE.

† Pontico triumpho inter pompæ fercula trium verborum prætulit titulum, *Veni, vidi, vici*. SuetONIUS in Vit. CÆSAR. § 37.

|| Abiit, excessit, evasit, erupit. CICER. Orat. ii. in CATILINA. Tunc ne citius assilirest taurum. & Tunc T' ite, ois quiescetis nisi non sis Ferte citi flamas, date vela, impellite remos.

VIRGIL. Æneid. lib. iv. ver. 593.

" backbiters, haters of GOD, despiteful, proud,
 " boasters, inventors of evil things, disobedient
 " to parents, without understanding, covenant-
 " breakers, without natural affection, implacable,
 " unmerciful." So *Rom.* iii. 11, 12. " There is
 " none that understands, there is none that seeks
 " after GOD. They are all gone out of the way,
 " they are altogether become unprofitable; there
 " is none that does good, no, not one." And
I Cor. xiii. 4--7. " Charity envies not; charity
 " vaunts not itself, is not puffed up; doth not
 " behave itself unseemly, seeks not her own, is
 " not easily provoked, thinks no evil, rejoices
 " not in iniquity, but rejoices in the truth;
 " bears all things, believes all things, hopes all
 " things, endures all things."

§ 4. LONGINUS discourses concerning this Figure, and tells us, that " sentences divested of
 " their copulatives flow loosely down, and are
 " poured out in such a manner as almost to out-
 " strip the speaker. And closing their shields
 " together, says XENOPHON, they pushed, they
 " fought, they killed, they were killed. So that
 " report of EURYLOCHUS in HOMER,

" We went, ULYSSES, such was your command,
 " Thro' the wild woods, we saw a stately dome
 " Rise o'er the trees embosom'd in the vale;
 " For words of this sort, separated from one
 " another, and yet precipitated by the voice,
 " carry with them an energy, that at the
 " same

" same time checks, and yet accelerates the sentence *."

" The want of a scrupulous connexion," says an ingenious Writer, " draws things into a smaller compass, and adds the greater spirit and emotion: the more rays are thus collected into a point, the more vigorous the flame †."

§ 5. The very opposite to this Figure is the *Poly syndeton* ‡; for as the *A syndeton* drops, so the *Poly syndeton* on the contrary abounds with conjunctive particles.

§ 6. We have an instance of this kind in LIVY; who, describing the pleasure and luxury which corrupted and softened the army of HANNIBAL, says, " For sleep, and wine, and feasts, and strumpets, and bagnios, and sloth, that through custom grows every day more bewitching, had so enervated their minds and bodies,

* Απλοκα εκπιπτει, και οιονες προχειρια τα λεγομενα, ολιγε δει φθαγονια και αυτοι του λεγοντα. " Και συμβαλντεις, φησιν ο Ζενοφων, τας ασπιδας, εαθεντο, εαθεντο, εμαχοντο, απειλειν τον, απεθυνσκον." Και τα τα Ευξυλοχα,

Ηιομεν, ως εκελευει, ανα δευρα, Φαιδρη' Οδυσσευ, Τα ευρομεν ει βησσον τεινυμενα δωματα καλα. Τα γαρ ιαληλων διακεκομμενα, και θδευ ητιον καλεσπευσμενα, φερει της αγωνιας εμφασιν, αμα και εμποδιζυσης τι και συνδιον κεσης. LONGINUS de Sublimitate, § 19.

† SPENCE'S Essay on Mr POPE's *Odyssy*, page 237.

‡ From *ωσιν* and *συνδεω*, I conjoin much.

" bodies, that the reputation of their past victories protected them more than their present strength †."

VIRGIL will also furnish us with an example of the same Figure;

The *African* bears with him all his wealth,
And house, and household-gods, and armed force,
And trusty dog, and quiver fledg'd with darts *.

§ 7. We may find examples of this Figure in Scripture: *Psalm xviii. 2.* "The LORD is my rock, and my strength, and my deliverer." So *Gal. iv. 10.* "Ye observe days, and times, and months, and years." And *Rom. viii. 35.* "Who shall separate us from the love of CHRIST? Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword?" And again, *ver. 38, 39.* of the same chapter, "For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature shall be able to separate us from the love of GOD, which is in CHRIST JESUS our LORD."§

§ 8.

† *Somnus enim, & vinum, & epulæ, & scorta, balneaque, & otium consuetudine indies blandius, ita enervaverunt corpora animosque, ut magis deinde præteritæ eos victoriæ quam præsentes tutarentur vires.* LIV. lib. xxiii. § 18.

* — Omnia secum

Armentarius Afer agit, tectumque, laremque, Armaque, amyclæumque canem, cressamque pharetram.

VIRGIL. *Georgic.* lib. iii. ver. 343.

§ 8. There is an example both of the *Asyneton* and the *Polyhyndeton* together in DEMOSTHENES; which may very properly close our discourse upon them, so far as it respects examples.

“ For as to naval power, and the number of
 “ forces and revenues, and a plenty of martial
 “ preparations, and, in a word, as to other
 “ things that may be esteemed the strength of
 “ a state, these are all both more and greater
 “ than in former times: but all these things
 “ are rendered useless, inefficacious, abortive,
 “ through the power of corruption †.”

§ 9. It may be proper to observe, that the ground of the *Asyndeton* seems to lie in its happy expression of our impetuous passions, or in its happy description of something that is sudden, rapid, and instantaneous: whereas the ground of the *Polyhyndeton* appears to be laid in the speaker's desire that every one of his weighty and important ideas may be fully comprehended; and therefore he gives time, by the reduplication of conjunctions, for the leisurely infusion of his sentiments, that they may thereby make the more forcible and lasting impression.

A man

† Επει τριηρεις γε και σωματων πληθΩ, και χειρων
 προσοδοι, και της αλλης κατασκιυης αφθονα, και τ' αλλα, οις
 αν τις εχειν τας πολεις κριγος, νυν απαντα και πλειω και μειζω
 εσι των τοις πολλω. Αλλ' απαντα ταυτα αχειρα, απαντα,
 απαντητα υπο των πολειων γιγνεται. DEMOSTH. Philip. iii. edit.
 WOLFI, p. 48.

A man in haste, or under the power of some passion, will naturally omit some words, that he may deliver his message as quick as possible, or that he may instantly relieve his mind which is impatient of all delay. And a man that is desirous that he may entirely and fully communicate what he feels or means himself to others, will naturally deliver himself with a kind of slow deliberation, and take care that his ideas are imparted distinct and separate, rather than in a throng or cluster. “The ‘*Asyndeton*,’ says the learned Doctor WARD, ‘leaves out the connecting particles, to represent either the celerity of an action, or the ‘haste and eagerness of the speaker: and the ‘*Poly syndeton* adds a weight and gravity to an expression; and makes what is said to appear ‘with an air of solemnity; and, by retarding the course of the sentence, gives the mind an opportunity to consider and reflect upon every part distinctly †.’”

† WARD’s *System of Oratory*, vol. ii. p. 50, 51.

CHAPTER XVI.

The OXYMORON considered.

§ 1. *Oxymoron defined.* § 2. *Examples of it in common, familiar conversation.* § 3. *Instances of this Figure from BARROW, DAVIES, ADDISON, POPE, YOUNG, and HORACE.* § 4. *Instances from Scripture.* § 5. *Remarks and cautions as to the Oxymoron.*

§ 1. **O**xymoron * is a Figure in which the parts of a period or sentence disagree in sound, but perfectly accord with one another in meaning; or, if I may so call it, it is sense in the masquerade of folly.

§ 2. We may find instances of this kind in the common language of mankind, or that may appear very easy and natural in familiar conversation. *A coward dies often, a brave man but once.* *He is a living death,* said of a man in a consumption, or of a malefactor under condemnation. *An idiot or a madman is his own grave.*

No

* From ὀξυς, sharp, and μωρός, foolish; or ingenuity under the appearance of folly.

No one poorer than that rich man, or he is only a rich beggar, spoken of a wealthy miser. An hoary-headed child, the character of a foolish, libidinous old man. So a Christian may be said, *never to be less alone, than when alone*, because he then converses with his God. Such a man is unreasonably reasonable, that is, he does not so readily as he ought submit himself to divine sovereignty, but will ever be prying into the reasons of the divine conduct, when God has evidently seen fit impenetrably to conceal them. *He is unmercifully merciful*; by which character we mean a Prince who does not punish flagitious offenders in such a manner, as a wise regard to the general good of his subjects requires. And thus we may call the afflictions of a good man, according to that blessed view in which the Scripture represents them, *salutary wounds, healthful diseases, happy pains, profitable losses, bitter sweets, and exalting abasements.*

§ 3. We may meet with examples of the *Oxymoron* in some of the finest Writers. "No condition, says Dr BARROW, in effect, can be evil, " or sad to a pious man; his very sorrows are " pleasant, his infirmities are wholesome, his " wants enrich him, his disgraces adorn him †." " Alas! says Mr DAVIES, while you are neglect- " ing the one thing needful, what are you do- " ing,

† Sermon on the Profitableness of Goodness, vol. i. p. 17.
Folio edition.

" ing, but spending your time and labour in la-
 " borious idleness, honourably debasing your-
 " selves, delightfully tormenting yourselves,
 " wisely befooling yourselves, and frugally im-
 " poverishing, and ruining yourselves for ever *."

May we not range under this Figure the last of the following lines of Mr ADDISON ?

Remember what our father oft has told us :
 The ways of Heav'n are dark and intricate,
 Puzzled in mazes, and perplex'd with errors :
 Our understanding traces them in vain,
 Lost and bewilder'd in the fruitless search ;
 Nor sees with how much art the windings run,
 Nor where the regular confusion ends †.

May we not also ascribe to this Figure the following verses of Mr POPE ?

All nature is but art, unknown to thee ;
 All chance, direction, which thou canst not see ;
 All discord, harmony not understood ;
 All partial evil, universal good :
 And, spite of pride, in erring reason's spite,
 One truth is clear, WHATEVER IS, IS RIGHT ‡.

Has not Dr YOUNG exemplified the *Oxymoron*, when he says,

How poor, how rich, how abject, how august,
 How complicate, how wonderful is man !

How

* DAVIES's *Sermons*, vol. ii. page 376.

† ADDISON's *Works*, vol. ii. page 25. Octavo edition.

‡ *Essay on Man*, epist. i. line 289.

How passing wonder HE, who made him such !
 Who center'd in our make such strange extremes !
 From different natures marvelously mix'd,
 Connexion exquisite of distant worlds !
 Distinguish'd link in being's endless chain ;
 Midway from nothing to the Deity !
 A beam ethereal, fulli'd and absorpt ;
 Tho' fulli'd and dishonour'd, still divine !
 Dim miniature of greatness absolute !
 An heir of glory ! a frail child of dust !
 Helpless immortal ! insect infinite !
 A worm, a God ! I tremble at myself,
 And in myself am lost ! At home a stranger,
 Thought wanders up and down, surpris'd, aghast,
 And wond'ring at her own : how reason reels !
 O what a miracle to man is man,
 Triumphantly distress'd ! what joy, what dread !
 Alternately transported, and alarm'd !
 What can preserve my life ? or what destroy ?
 An angel's arm can't snatch me from the grave ;
 Legions of angels can't confine me there *.

But there is no *Oxymoron* that occurs to my mind, so bold and grand as that in DR YOUNG's piece, intitled, *Resignation* :

Not angels (hear it, and exult !)
 Enjoy a larger share
 Than is indulg'd to you and yours,
 Of God's impartial care :
 Anxious for each, as if on each
 His care for all was thrown ;
 For all his care as absolute,
 As all had been but one.

R 2

And

* YOUNG's *Night Thoughts*, book i., line 67.

And is he then so near ! so kind ! —
 How little then, and great,
 That riddle, man ? O let me gaze
 At wonders in his fate ;
 His fate who yesterday did crawl
 A worm from darkness deep,
 And shall, with brother-worms, beneath
 A turf, to-morrow sleep.
 How mean ! — and yet if well obey'd
 His mighty Master's call,
 The whole creation for mean man
 Is deem'd a boon too small :
 Too small the whole creation deem'd
 For emmets in the dust :
 Account amazing ! yet most true ;
 My song is bold, yet just.
 Man born for infinite, in whom
 No period can destroy
 The pow'r in exquisite extremes
 To suffer, or enjoy.
 Give him earth's empire (if no more)
 He's beggar'd, and undone !
 Imprison'd in unbounded space,
 Benighted by the sun †.

That man should be *imprisoned in unbounded space*, or that he should be *benighted by the sun*, the undecaying fountain of light, seems a palpable contradiction ; but yet it is certain the soul of man cannot enjoy itself, but would be held, as in the miserable captivity of a prisoner, and would be involved in the horrors of a spiritual night,

† Young's Works, vol. i. p. 144. Octavo edition.

night, if it was destitute of an interest in the favour of its Father and its God, though it had the illimitable space for its range, and the sun to spread around it its unclouded and perpetual lustre : nay, it might be said to be *benighted by the sun*, as the sun might only serve to put the soul in mind of what a greater glory it was deprived, by the loss of the beatific sight and fruition of Him who is to the soul, what the sun is to the body, the source of light and joy ; or, as the Psalmist justly expresses himself, " whose loving-kindness is better than life," *Psalm lxiii. 3.*

To these instances of the *Oxymoron*, we may add that expression of HORACE, where he stiles the *Epicurean* philosophy *mad wisdom* :

I, who forsook the Gods, to stray
Where a mad wisdom led the way,
Am forc'd to quit the dang'rous main,
And measure back my course again *.

§ 4. Instances of this Figure may be met with in the sacred Writings. *Prov. xi. 24.* " There is that scattereth, and yet increaseth ; and there is that withholdeth more than is meet, but it tendeth to poverty." So *Act. v. 41.* " And they, that is, the Apostles, departed from

R 3

" the

* *Parcus Deorum cultor, & infrequens
Insipientis dum sapientiae
Consultus erro; nunc retrosum
Vela dare, atque iterare cursus
Cogor electos — HORAT. Od. lib. i. od. 34.*

" the presence of the council, rejoicing that they
 " were counted worthy to suffer shame for the
 " name of CHRIST." Glory and shame seem to
 be contradictions ; but it is the highest honour
 to be used with indignity for the cause of CHRIST
 and his testimony. In like manner, *Gal.* ii. 20.
 " I am crucified with CHRIST, says the Apostle,
 " nevertheless I live." And *Col.* iii. 3. " For ye
 " are dead, and your life is hid with CHRIST in
 " God." And, to mention no more passages to
 our present purpose, *1 Tim.* v. 6. it is said, that
 " she that lives in pleasure, is dead while she lives." Life and death are opposed to one another ; but life is used in this place concerning temporal life, or the life of the body ; and death intends a spiritual death, or the death of the soul in trespasses and sins.

§ 5. This Figure, well conducted, may shew a bold and superior genius, that can make its way through the midst of dangers, and pass on secure, in its own strength, on the very edge of a precipice. This Figure may fill the minds of an audience with pleasing surprise, charm them with novelty, and raise a great idea of the talents of the orator ; while they find upon reflexion, that what at first appeared contradictory is sterling sense, and see it breaking out in its force and beauty, even from an expression or sentence, which they for a moment were ready to condemn as foolish and absurd. But let me caution persons that would make use of it, not

to be too free with this Figure, lest they should seem too much to delight in conceits and riddles, and disgust by an affectation of wit. Perhaps no Figure should be more sparingly employed, and no Figure may require more skill for a right construction. And let me also add, that when we intend an *Oxymoron*, we should take heed that we do not fall into a downright, palpable contradiction: there is but a very small remove between the finest and the most exquisite beauty, and the rankest and most insufferable nonsense. Without a due care concerning our *Oxymorons*, we may expect to hear of *liquid rocks*, *solid fountains*, *cold conflagrations*, and the like heterogeneous mixtures, to the no small astonishment and detestation of every man of understanding.

C H A P T E R XVII.

The ENANTIOSIS considered.

- § 1. *The Enantiosis defined.*
- § 2. *Instances from VIRGIL, PRIOR, POPE, SHERLOCK, and STRADA.*
- § 3. *Examples of this Figure from Scripture.*
- § 4. *Observations concerning it.*

§ 1. **E***Nantiosis* * is a Figure, by which things very different or contrary are compared or placed together, and by which they mutually set off and enhance each other.

§ 2. What a charming instance have we of this kind in the following passage of VIRGIL, in which we have the different scenes of a Court and Country Life, admirably drawn and contrasted with each other?

Happy, too happy for the world below,
The countryman, did he his bliss but know;
Who far from war his easy food obtains
From the till'd earth, that well rewards his pains.
What tho' no lofty house its torrent pours
Of morning-flatt'lers from his ample doors;
No costly shells his swelling columns hide
With wreathing pomp, and variegated pride:
What tho' no robe enrich'd with gold he wears,
Nor brazen bust within his walls appears;
What tho' his wool imbibes no pois'nous juice,
Nor drugs infect his oils design'd for use;
Yet unmolested peace broods o'er his seat,
Pure runs his life, untinctur'd with deceit.
One universal rest his farm enjoys;
Cool grots, resounding with no frightful noise,
Fresh bubbling springs, and valleys thick with shade,
Oxen rebellowing thro' the greensword glade,
And sleep beneath the waving foliage bless
His happy hours, and sooth his still recess †.

* From *enantiosis*, *an opposition*, or *contrariety*.

† O fortunatos nimium sua si bona norint

Agricolas! quibus ipsa, procul discordibus annis,

May we not also add, as an example of the *Enantiosis*, the lines with which VIRGIL concludes his *Georgics*, in which he paints in such different colours AUGUSTUS and himself?

Thus have I sung of tillage, flocks, and trees,
And last describ'd the labours of the bees :
While CÆSAR, ardent in his glorious course,
Is thund'ring at *Euphrates'* trembling source.
He o'er the willing world his sway extends,
And, more than mortal, to the skies ascends ;
While I at *Naples* spend my easy time,
Unknown to glory, and beguil'd in rhyme :
I who in past'rals play'd ; and, bold and young,
Thee, TIT'RUS, and thy beechen bow'r have sung f.

How

Fundit humo facilem viictum iustissima tellus.
Si non ingentem foribus domus alta superbis
Mane salutantum totis vomit ædibus undam ;
Nec varios inhiant pulchra testudine postes,
Illusaque auro vestes, Ephyreiaque æra ;
Alba neque Assyrio fucatur lana veneno,
Nec casia liquidi corrumpitur usus olivi :
At secura quies, & nescia fallere vita.
Dives opum variarum ; at latis otia fundis,
Speluncæ, vivique lacus ; at frigida tempe,
Mugitusque bovum, mollesque sub arbore somni
Non absunt — VIRGIL. *Georgic.* lib. ii. ver. 458.

f Hæc super arborum cultu pecorumque canebam
Et super arboribus : Cæsar dum magnus ad altum
Fulminat Euphraten bello, victorque volentes
Per populos dat jura, viamque affectat Olympo.
Illo Virgilium me tempore dulcis alebat
Parthenope, studiis florentem ignobilis otî :
Carmina qui lusi pastorum ; audaxque juventa,
Tityre, te patulæ cecini sub tegmine fagi.

VIRGIL. *Georgic.* lib. iv. ver. 559.

How finely are the sweets of dissolute pleasure, and the wretched consequences that soon succeed upon it, represented in the following lines of MR PRIOR?

On pleasure's flowing brink we idly stray,
Masters as yet of our returning way ;
Seeing no danger, we disarm our mind,
And give our conduct to the waves and wind :
Then in the flow'ry mead, or verdant shade,
To wanton dalliance negligently laid,
We weave the chaplet, or we crown the bowl,
And smiling see the nearer waters roll ;
Till the strong gusts of raging passion rise,
Till the dire tempest mingles earth and skies ;
And, swift into the boundless ocean borne,
Our foolish confidence too late we mourn :
Round our devoted heads the billows beat,
And from our troubled view the less'ned lands retreat *.

MR POPE has most beautifully contrasted the noisy rattling of numbers, and their soft and easy smoothness, in the following verses :

What, like Sir RICHARD, rumbling, rough and fierce
With arms, and *George*, and *Brunswick* crowd the verse,
Rend with tremendous sound your ears asunder,
With gun, drum, trumpet, blunderbuss, and thunder ?
Or nobly wild, with BUDGELL's fire and force,
Paint angels trembling round his falling horse ?—
Then all your muse's softer art display,
Let CAROLINA smooth the tuneful lay,

Lull

* PRIOR'S *Solomon*, book ii.

Lull with AMELIA's liquid name the nine,
And sweetly flow thro' all the royal line †.

With what masterly touches has the late Bishop SHERLOCK contrasted the characters of our blessed LORD, and the *Eastern* Impostor MAHOMET?

“ But with respect to this instance, I persuade myself it can be no very distracting study to find reasons to determine our choice. Go to your natural religion: lay before her MAHOMET and his disciples arrayed in armour and in blood, riding in triumph over the spoils of thousands and tens of thousands, who fell by his victorious sword. Shew her the cities which he set in flames, the countries which he ravaged and destroyed, and the miserable distresses of all the inhabitants of the earth. When she has viewed him in this scene, carry her into his retirements; shew her the prophet's chamber, his concubines and wives; let her see his adultery, and hear him alledge revelation and his divine commission to justify his lust and oppression. When she is tired with this scene, then shew her the blessed JESUS, humble and meek, doing good to all the souls of men, patiently instructing both the ignorant and perverse. Let her see him in his most retired privacies; let her follow him to the mount, and hear his devotions and supplications to his GOD. Carry her to his table, to

“ view

† POPE's *Satires of HORACE imitated*, sat. i. line 23. vol. iv.
page 57.

" view his poor fare, and hear his heavenly dis-
 " course. Let her see him injured, but not pro-
 " voked : let her attend him to the tribunal,
 " and consider the patience with which he en-
 " dured the scoffs and reproaches of his enemies.
 " Lead her to his cross, and let her view him in
 " the agonies of death, and hear his last prayer
 " for his persecutors; *Father, forgive them, for*
 " *they know not what they do!* --- When natural
 " religion has viewed both, ask, Which is the
 " Prophet of God? But her answer we have al-
 " ready had, when she saw part of this scene
 " through the eyes of the centurion who attended
 " at the cross: by him she spoke, and said, *Truly*
 " *this man was the Son of God* †."

I will venture to mingle with the examples of the *Enantiosis*, a translation of STRADA's description of the *Contest between the Musician and Nightingale*, since I am certain that the poem is remarkable for its variations.

Now from the height of heav'n the sun declin'd,
 And in a milder blaze of glories shin'd,
 When on the Tiber's verdant banks awhile
 A lutanist relaxing from his toil,
 Sat down beneath an oak, that o'er his head
 From the hot beams a bow'ry shelter spread,
 And wak'd to melody his vocal strings;
 The æther all around with the loud music rings.

A feather'd native of the neighbourhood,
 The muse, and harmless siren of the wood,

A nightingale,

† SHERLOCK'S *Discourses*, vol. i. page 271.

A nightingale, soon hears him, and draws nigh
 (The branching foliage screen'd her from the eye)
 And deep imbibes the sounds : the pleasing strain
 Her ear receiv'd, she warbles o'er again ;
 And, as his fingers play'd, each rising note
 Return'd in echos from her lab'ring throat.

His rival the musician quickly heard,
 And strait resolv'd to give th' ambitious bird
 Full trial of her skill. He first explor'd
 The latent energy of ev'ry chord,
 And fix'd the num'rous strings exactly right,
 Then, as a prelude to the future fight,
 His fingers with a sov'reign impulse sweep
 The sounding lyre : diversify'd and deep
 The strains arise : again the strains are play'd
 By the melodious tenant of the shade,
 And with a like variety and strength
 She trills her raptures to an equal length,
 The earnest of her pow'rs. The artist's stroke,
 Soon with a seeming negligence awoke
 His harp, that gave an undistinguish'd sound ;
 Then one by one th' elastic strings rebound ;
 And now o'er all the chords his fingers fly ;
 The strains in close succession mount the sky.
 He paus'd. The nightingale renew'd her art,
 And warbles o'er her lesson part by part :
 Now with a careless freedom tunes her throat,
 And dwells upon the long-extended note ;
 And now with artful modulation plays
 Her voice, and trills and quavers o'er her lays :
 The man admir'd to hear a bird repeat
 A tune at once so complicate and sweet,
 And now his vocal instrument prepares
 For bolder music, and sublimer airs.

In keen and shrilling strains the strings rebound ;
 Now in the deep majestic base resound :
 Now with the hoarse sonorous strains unite
 Such as the trumpet's clangors that excite
 The rage of armies, and provoke to fight.
 The nightingale resumes, and from her throat
 The treble's sharp attenuated note
 Emits ; then sudden sinks to strains profound
 And murmurs in the base's solemn sound ;
 And now to bold full numbers swells her voice,
 And emulates the clarion's martial noise.

The tuneful artist in confusion blush'd,
 And indignation ev'ry feature flush'd.

" Once more, he cry'd, my efforts I'll renew ;
 " Either this mimic songstress I'll subdue,
 " Or break my lute, and shiver all its chords."

He said ; and as his lips pronounc'd the words,
 With all his skill his instrument he plies ;
 Notes upon notes inimitable rise :

Swift o'er the strings his agil fingers glance ;
 Now these, now those in tuneful numbers dance ;
 Each chord in turn the quick vibration shares,
 Now softly sweet, now boldly strong the airs :
 In rapid multiplicity he plays,
 Assumes, and reassumes the dying lays :
 Then with majestic sounds concludes the song ;
 Majestic sounds the ech'ing hills prolong.

He ceas'd, expecting if the rival-bird
 Would back return the melody she heard ;
 The bird, tho' with her toils grown hoarse and tir'd,
 Still with a noble emulation fir'd,
 With all her might strove to repeat the strain,
 But, ah ! with all her might she strove in vain ;

For lab'ring to reverberate the song,
 Impetuous, complicate, sublime, and strong,
 Her utt'rance fail'd : like an envenom'd dart,
 Th' inglorious disappointment pierc'd her heart ;
 Unequal to the strife she yields her breath,
 And on the victor's viol drops in death,
 As the dire instrument her ruin wrought,
 She for her last funereal bed had sought.

* Thou cruel conqu'ror, swathe in black thy lute,
 And let it lie for ever, ever mute ;
 Or if the guilty strings are touch'd again,
 Solemn and sad be ev'ry future strain,
 And mourn the lovely *Philomela* slain †.

{

* The five last lines are not in *STRADA*, but added by the Translator.

† *Jam Sol à medio pronus deflexerat orbe*
Mitius è radiis vibrans crinalibus ignem.
Cum fidicen propter Tiberina fluenta sonanti
Lenibat plectro curas, æstumque levabat
Hic defensus nigra scenaque virenti.

Audiit hunc hospes silvæ philomela propinquæ,
Musa loci, nemoris siren, innoxia siren.
At prope succedens stetit abdita frondibus, alte
Accipiens sonitum, secumque remurmurat, & quos
Iile modos variat digitis, hæc gutture reddit.

Sensit se fidicen philomela imitante referri,
Et placuit ludum volucri dare. Plenius ergo
Explorat citharam, testamentumque futuræ
Præbeat ut pugnæ, percurrit protinus omnes
Impulsu pernice fides. Nec segnius illa
Mille per excurrens variæ discrimina vocis
Venturi specimen præfert argutula cantus.

Tunc fidicen per fila movens trepidantia dextram,
Nunc contemnenti similis diverberat ungue
Depeçitque pari chordas & simplice ductu;

Nunc

Nunc carptim replicat, digitisqne micantibus urget
Fila minutatim, celerique repercutit iectu.

Mox silet. Illa modis totidem respondet, & artem
Arte refert. Nunc ceu rudit, aut incerta canendi
Projicit in longum, nulloque plicatile flexu
Carmen init, simili serie, jugique tenore
Præbet iter liquidum labenti è pectori voci;
Nunc cæsim variat, modulisque canora minutis
Delibrat vocem, tremuloque reciprocat ore.

Miratur fidicen parvis è faucibus ire
Tam varium tam dulce melos; majoraque tentans
Alternat mira arte fides; dum torquet acutas,
Inciditque graves operoso verbere pulsat,
Permisctque simul certantia rauca sonoris,
Ceu resides in bella viros clangore laceſſat.
Hoc etiam philomela-canit dumque ore liquenti
Vibrat acuta sonum, modulisque interplicat æquis;
Ex inopinato gravis intonat, & leve murmur
Turbinat introrsus, alternantique sonore
Clarat, & infuscat ceu martia classica pulset.

Scilicet erubuit fidicen, iraque calente,
Aut non hoc, inquit, referes citharistria silvæ,
Aut fracta cedam cithara. Nec plura loquutus
Non imitabilibus plectrum concentibus urget.
Namque manu per fila volat, simul hos, simul illos
Explorat numeros, chordaque laborat in omni,
Et strepit, & tinnit, crescitque superbius, & se
Multiplicat relegens, plenoque choreumata plaudit.
Tum stetit expectans si quid paret æmula contra.
Illa autem, quamquam vox dudum exercita fauces
Asperat, impatiens vinci simul advocat omnes
Nequidquam vires: nam dum discrimina tanta
Reddere tot fidium nativa & simplice tentat
Voce, canaliculisque imitari grandia parvis;
Impar magnanimis ausis, imparque dolori
Deficit, & vitam summo in certamina linquens.
Victoris eadit in plectrum par nausta sepulcrum.
Usque adeò & tenues anima, ferit æmula virtus.

STRADA Proluf. 6. lib. iii. in Stilo Claudiano.

§ 3. We may meet with several instances of the *Enantiosis* in the sacred Writings. In the 29th and 30th chapters of *Job* we have the different pictures which Job draws of himself in the season of his former prosperity, and in that of his present affliction, and how strong a contrast is there between them? In *chap. xxix. 2, 7.* and the following verses, he says, "O! that I were as in months past, as in the days when God preserved me. When I went out to the gate through the city; when I prepared my seat in the street. The young men saw me, and hid themselves; and the aged arose, and stood up. The princes refrained talking, and laid their hand on their mouth: the nobles held their peace, and their tongue cleaved to the roof of their mouth. When the ear heard me, then it blessed me; and when the eye saw me, it gave witness unto me." But in the next chapter, he tells us, *verse 1.* "But now they that are younger than I have me in derision, whose fathers I would have disdained to have set with the dogs of my flock." And *verse 9.* and the following, "And now am I their song, yea, I am their by-word. They abhor me, they flee far from me, and spare not to spit in my face. Because he hath loosed my cord, and afflicted me; they have also let loose the bridle before me. Upon my right-hand rise the youth; they push away my feet, and they raise up against me the ways of their destruction: they mar my path; they set forward my calamity;

" they have no helper. They came upon me as
 " a wide breaking in of waters : in the desola-
 " tion they rolled themselves upon me. Terrors
 " are turned upon me : they pursue my soul as
 " the wind ; and my welfare passes away as a
 " cloud. And now my soul is poured out upon
 " me ; the days of affliction have taken hold
 " upon me."^{ss}

In *Psalm i. 3.* we have the pious man represented as " a tree planted by the rivers of water, that brings forth his fruit in his season ; whose leaf shall not wither ;" but while a tree, a tree planted in a well-watered soil, a tree crowned with fruit in its season, and flourishing in undecaying verdure, is the emblem of the good man, the wicked man is resembled in the next verse to *chaff which the wind drives away* ; to an empty, worthless husk, that has no solidity of its own, nor any firm connexion with any thing else, to keep it in its place, and prevent it from becoming the sport of every blast that sweeps through the heavens, or even of every breath that stirs in the uncertain atmosphere.

What a contrast is exhibited in *Psalm xvii. 13 --- 15.* between what are the characters and conditions of the men of this world, and the saints and citizens of heaven ? " Arise, O LORD, disappoint him, cast him down : deliver my soul from the wicked, which is thy sword ; from men which are thine hand, O LORD, from men of the world, which have their portion in this life, and whose belly thou fillest with thine hid treasure. They
 " are

“ are full of children, and leave the rest of their substance to their babes. As for me, I shall behold thy face in righteousness : I shall be satisfied, when I awake, with thy likeness.”

In *Psalm lxxiii. 18.* and the following verses, the Psalmist, addressing his GOD, says concerning wicked men, “ Surely, thou didst set them in slippery places ; thou castedst them down into destruction. How are they brought into desolation as in a moment ? they are utterly consumed with terrors. As a dream when one awakes, so, O LORD, when thou awakest, thou shalt despise their image.” But as to a good man, how differently is his condition described ?

Verse 23. “ Nevertheless I am continually with thee ; thou hast holden me by my right-hand : Thou shalt guide me with thy counfel, and afterwards receive me to glory. My flesh and my heart fail ; but God is the strength of my heart, and my portion for ever.”

In *Lam. iv. 5.* JEREMIAH tells us, that “ they that did feed delicately are desolate in the streets ; and that they that were brought up in scarlet, embrace dunghills.” And *verse 7.* “ Her Nazarites (the Nazarites of Zion) adds he, were purer than snow, they were whiter than milk ; they were more ruddy in body than rubies, their polishing was of sapphire : their visage is blacker than a coal ; they are not known in the streets : their skin cleaves to their bones ; it is withered, it is become like a stick.” For behold,” says the Prophet MALACHI, *chap.*

iv. 1, 2. "the day comes that shall burn as an
 "oven; and all the proud, yea, and all they
 "that do wickedly shall be stubble, and the day
 "that comes shall burn them up, saith the
 "LORD of hosts, that it shall leave them nei-
 "ther root nor branch." Here we have a fierce
 and resistless conflagration described, as what
 shall consume the wicked with swift and absolute
 destruction. But the state of the saints of God
 shall be quite the reverse: "But unto you that
 "fear my name shall the Sun of righteousness
 "arise, with healing in his wings." Placid, plea-
 sant, reviving, healing blessings, such as the sun
 bestows when he goes forth in his strength, and
 spreads his rays over a benighted and dreary
 world; these shall be the portion of the people
 of God.

In 2 Cor. iv. 17. we have the present and future state of the saints of God described, and compared with one another; in which the darkness of the first is all dissolved before the glories of the last: "For our light affliction, which is
 "but for a moment, works for us a far more ex-
 "ceeding and eternal weight of glory." And in
 the beginning of the next chapter we meet with
 a most beautiful contrast: Verse 1. "For we
 "know that if our earthly house of this taber-
 "nacle were dissolved, we have a building of
 "God, an house not made with hands, eternal
 "in the heavens."

One more instance of the *Enantiosis* shall close the examples from Scripture: 2 Cor. vi. 4, 8--10.

^{ss} But

“ But in all things approving ourselves as the
 “ ministers of God --- By honour and dishonour,
 “ by evil report and good report ; as deceivers,
 “ and yet true ; as unknown, and yet well known ;
 “ as dying, and behold we live ; as chastened,
 “ and not killed ; as sorrowful, yet always re-
 “ joicing ; as poor, yet making many rich ; as
 “ having nothing, and yet possessing all things.”

§ 4. The nature of this Figure, that of contrast, may be sufficient to shew its original, and prove its worth. By this Figure contraries are resembled together, and by these means appear, if not more than contraries, yet contraries in their utmost extreme and superlative strength.
 “ White, says Mr BLACKWALL, placed near
 “ black, shines brighter : innocence, compared
 “ with guilt, appears with double charm and
 “ loveliness †.”

CAUSSINUS’s praise of this Figure may not be greater than what it deserves. “ The *Antithesis*,
 “ says he, is a precious jewel in the treasures of
 “ the Rhetorician, and a Figure admirably adapt-
 “ ed to give sweetnes and grandeur to our dis-
 “ courses ; for it is an opposition, if not always
 “ of things contrary, yet of things that differ.
 “ The minds of an audience are wonderfully
 “ charmed with this kind of Figure ; and con-
 “ traries compared naturally create beauty in
 “ our discourses. The excellence of a picture

† BLACKWALL’s *Introduction to the Clusses*, page 228.

“ lies in its variety of colours ; and hence it is,
 “ in my opinion, that the ear is no less delighted
 “ with the opposition of contraries, than the eye
 “ is entertained when it sees two wrestlers con-
 “ tending with one another *.”

I will only take the liberty of observing, that it appears to me not improbable that the powerful effect which we find some passages make upon our minds may arise from the *Enantiosis*; though every one that feels the effect, may not be sensible of the source from whence it springs.

Does not every one who reads the following lines of Mr POPE admire them ?

Who sees with equal eye, as GOD of all,
 An hero perish, or a sparrow fall ;
 Atoms or systems into ruin hurl'd,
 And now a bubble burst, and now a world †.

Is not a strong contrast remarkable in these verses ? *Heroes* and *sparrows*, *atoms* and *systems*, *bubbles* and *worlds* being matched together produce a wonderful effect upon the mind ; and, being represented as appearing upon a level before

* Præclarum Rhetorum *επιμηλίαν* est Antithesis, Figura ad suave & illustre dicendi genus accommodatissima : est enim contrariorum, vel certè diversorum, oppositio ; quo quidem delectionis aucupio mirificè capiuntur animi, & præclara quæque fiunt ex contrariis — Ex diversis coloribus decor in pictura efflorescit ; unde fit, credo, ut hac contrariorum oppositione auris delebetur, non secus ac pascitur oculus, cum certantes videt athletas. CAUSSINUS de *Eloquentia*, p. 418.

† POPE's *Essay on Man*, epist. i. line 87.

fore the infinite Supreme fill us with exalted ideas of his immense greatness.

After Dr YOUNG has wrought up our ideas of the creation to a kind of an unbounded magnificence, how striking is the picture he draws of man as a mite, an insect, formed to behold and admire the immeasurably great and glorious theatre around him ?

Why has the mighty Builder thrown aside
All measure in his work, stretch'd out his line
So far, and spread amazement thro' the whole?
Then, as he took delight in wide extremes,
Deep in the bosom of the universe,
Dropt down that reas'ning mite, that insect, man,
To crawl, and gaze, and wonder at the scene *?

How much by the way are the lines of our English Poet in the spirit of the Hebrew Psalmist ?
Psalm viii. 3. " When I consider the heavens, the
work of thy fingers, the moon and the stars
which thou hast ordained ? What is man, that
thou art mindful of him ? and the son of man,
that thou visitest him ? "

" There can be no means," says the Author of *the Elements of Criticism*, " more successfully employed to sink and depress the mind, than " grandeur and sublimity. By the artful intro- " duction of an humbling object, the fall is great " in proportion to the former elevation : of this " doctrine, SHAKESPEAR affords us a beautiful " illustration in the following passage ;

The cloud-capt tow'rs, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Yea all which it inherit shall dissolve;
 And, like the baseless fabric of a vision,
 Leave not a wreck behind *.

“ The elevation of the mind in the former
 “ part of this beautiful passage makes the fall
 “ great in proportion, when the most humbling
 “ of all images is introduced, that of an ut-
 “ ter dissolution of the earth and its inhabi-
 “ tants.

“ A sentiment makes not the same impression
 “ in a cool state, that it does when the mind is
 “ warmed; and a depressing or melancholy sen-
 “ timent makes the strongest impression, when
 “ it brings down the mind from its highest state
 “ of elevation or chearfulness †.”

* *Tempest*, act 4. scene 4.

† *Elements of Criticism*, vol. i. page 300.

CHAPTER XVIII.

The CLIMAX considered.

- § 1. *The Climax defined.*
- § 2. *Instances of it from DEMOSTHENES, CICERO, and TILLOTSON.*
- § 3. *Examples from the sacred Writings.*
- § 4. *A free*

A free kind of Climax observed and defined, with various instances. § 5. *Observations upon this Figure.*

§ 1. **C**LIMAX *, according to Mr BLACKWALL's definition, is, "when the word or expression, which ends the first member of a period, begins the second, and so on; so that every member will make a distinct sentence, taking its rise from the next foregoing, till the argument and period be beautifully finished: or, in the terms of the schools, it is when the word or expression, which was predicate in the first member of a period, is subject in the second, and so on, till the argument and period be brought to a noble conclusion †."

§ 2. "Gradation, says CICERO, is that Figure in which the Orator proceeds not to the next word in order, before he has first returned back to the word foregoing. For what hope is there remaining of liberty, if whatever is their pleasure it is lawful for them to do; if what is lawful for them to do they are able to do; if what they are able to do they dare to do; if what they dare to do they actually do; and if what they actually do is no way offensive to you? So again; industry was the source of AFRICANUS's virtue, his virtue was

" the

* From *κλίμαξ*, a scale, or gradation.

† BLACKWALL's *Introduction to the Classics*, page 223.

" the source of his glory, and his glory was the
 " source of his envy. And again; the empire
 " of *Greece* was first in the hands of the *Athe-*
nians, the *Athenians* were conquered by the
Spartans, the *Spartans* were subdued by the
Thebans, the *Thebans* were vanquished by the
Macedonians, who in a short time annexed to
 " the *Grecian* empire that of *Asia*, which they re-
 " duced to their dominion by the power of the
 " sword *."

" There is also a Figure, says HERMOGENES,
 " remarkable and well adapted for illustration,
 " which is styled a *Climax*. This *Climax* is no-
 " thing else than a copious repetition; as when
 " DEMOSTHENES says, Not only did I not speak
 " these things, but I did not write them; not
 " only did I not write them, but I did not make
 " them a part of my embassy; and not only did
 " I not make them a part of my embassy, but I
 " did not so much as advise them †."

CICERO

* *Gradatio est, in qua non ante ad consequens verbum*
descenditur, quam ad superius consensum est, hoc modo:
nam quæ reliqua spes manet libertatis, si illis, & quod licet,
licet; & quod licet, possunt; & quod possunt, audent; &
quod audent, faciunt; & quod faciunt, vobis molestem non
est? Item, *Africano industria virtutem, virtus gloriam, glo-*
ria æmulos comparavit. Item, imperium Græciæ fuit apud
Athenienses, Atheniensium potiti sunt Spartiatæ, Spartiatas
superavere Thebani, Thebani Macedones vicerunt, qui ad
imperium Græciæ brevi tempore adjunxerunt Asiam bello
subactam. CICER. *ad HERENNIMUM, lib. iv. § 25.*

† Ετι των επιφανως καλλωπιζοιων ετι μετα εκργεταις, και

CICERO gives us an instance of the *Climax* in the following passage. "Nor did he (MILo) commit himself only to the people, but also to the senate; nor to the senate only, but to the public forces and arms; nor to these only, but to his power, with whom the senate had intrusted all the commonwealth, the flower of *Italy*, and all the arms of the *Roman* people *."

" All the actions of men," says Archbishop TILLOTSON, " which are not natural, but proceed from deliberation and choice, have something of difficulty in them, when we begin to practise them; because at first we are rude and unexercised that way, but after we have practised them a while, they become more easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently, and think we cannot repeat them too often; and by frequency of acts, a thing grows into an habit; and a confirmed habit is a second kind of nature: and so far as any thing is natural, so far it is necessary, " and

το κλιμακωτὸν καλεμένον όγημα—Εἰς δὲ οὐδεν αλλ' η πλεοναζόσα Αναγροφη. Οιον, ωκ ειπου μεν ταῦτα, ουκ εγράψα δε, ωδ' γράψα μεν, ωκ επεισθεσα δε, ωδ' επεισθεσα μεν, ουκ επεισαδε.

HERMOGEN. de Ideis, lib. i.

* Neque vero se populo solum, sed etiam senatui commisit; neque senatui modo, sed etiam publicis præsidiis & armis; neque his tantum, verum etiam ejus potestati, cui senatus totam rempublicam, omnem Italiam pubem, cuncta populi Romanii arma commiserat. CICER. pro MILON. § 23.

“ and we can hardly do otherwise ; nay, we do
“ it many times when we do not think of it †.”

§ 3. Instances of this Figure occur in the sacred Writings : *Hosea* ii. 21. “ And it shall come to pass in that day, I will hear, saith the LORD, the heavens, and they shall hear the earth, and the earth shall hear the corn, and the wine, and the oil, and they shall hear JEZREEL.” So *Rom.* v. 3. “ Tribulation works patience, and patience experience, and experience hope ; and hope makes not ashamed.” And *Rom.* viii. 29, 30. “ For whom GOD did foreknow, them also he did predestinate ; and whom he did predestinate, them he also called ; and whom he called, them he also justified ; and whom he justified, them he also glorified.” In like manner, *Rom.* x. 14, 15. “ How then shall they call on him, on whom they have not believed ? and how shall they believe on him, of whom they have not heard ? and how shall they hear without a Preacher ? and how shall they preach, except they are sent ?” We may also recite for our purpose 2 *Peter* i. 5. “ And besides this giving all diligence, add to your faith virtue ; and to virtue, knowledge ; and to knowledge, temperance ; and to temperance, patience ; and to patience, godliness ; and to godliness, brotherly kindness ; and to brotherly kindness, charity.”

§ 4.

† *TILLOTSON's Sermons*, vol. ii. p. 32. Octavo edition.

§ 4. But besides the *Climax*, which is regular and perfect, according to the définition we have given, there is what I may call a kind of freer *Climax*, that may be frequently observed in good Writers, in which the sense rises by degrees, though not according to the exact form and order in which we have described this Figure; of which we may take the following instances.

CICERO somewhere says, “ It is a great fault
“ to lay a freeman of *Rome* in bonds, worse to
“ scourge him, and still worse to take away his
“ life, but what shall I say of crucifying him * ? ”
And again; “ It is a miserable thing to be thrust
“ out of our possestions, more miserable to be
“ thrust out of them by injustice : it is a bitter
“ thing to be cheated by any person, more bitter
“ to be cheated by a neighbour : it is a calamity
“ to be stript of our goods, more calamitous to
“ be stript of them with disgrace : it is shameful
“ to be beaten by an equal or a superior, but it
“ is more shameful to be thus used by an infe-
“ rior : it is dreadful to have ourselves and our
“ all delivered into the hands of another, but
“ it is more dreadful if that person is our
“ enemy † .”

There

* Facinus est vincire civem Romanum, scelus verberare, prope parricidium necare ; quid dicam in crucem tollere ?

† Miserum est exturbari fortunis omnibus ; miserius est, injuria. Acerbum est ab aliquo circumveniri ; acerbius à propinquuo. Calamitosum est bonis everti ; calamitosius cum dedecore.

There appears evidently a Gradation in these celebrated lines of HORACE;

He who does rectitude pursue,
To all his resolutions true,
On the firm basis of his soul
Can all opposing force controll ;
His citizens tumultuous rage
Urging him headlong to engage
In some foul scheme ; the tyrant's ire
Insisting on some wild desire ;
Th' impetuous hurricanes that sweep
In terror o'er th' afflicted deep ;
And the red arm of angry Jove
That darts the thunder from above.
Should the strong bonds that earth and sky
In peace unites asunder fly,
His soul would smile, secure from fears,
Amidst the ruins of the spheres *.

" What is every year," says MR POPE to Bishop ATTERBURY, " of a wise man's life, but
" a censure or critic on the past ? Those, whose
" date

dedecore. *Indignum est à pari vinci, aut superiore; indignus ab inferiore, atque humiliore. Luctuosum est tradi alteri cum bonis; luctuosius inimico.* CICER. *pro QUINT.* § 31.

* *Justum & tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida; neque austera,
Dux inquieti turbidus Adriæ,
Nec fulminantis magna Jovis manus.
Si fractus illabatur orbis
Impavidum ferient ruinæ.*

HORAT. *Od. lib. iii. od. 3.*

“ date is the shortest, live long enough to laugh
 “ at one half of it : the boy despises the infant,
 “ the man the boy, the Philosopher both, and
 “ the Christian all †.”

I shall add to these examples a passage from Dr AKENSID, of which it may be said,

— That ev’ry step does higher rise,
 Like goodly mountains, till they reach the skies,
 Or rather infinitely beyond them.

— The high-born soul
 Disdains to rest her heav’n-aspiring wing
 Beneath its native quarry. Tir’d of earth,
 And this diurnal scene, she springs aloft
 Thro’ fields of air ; pursues the flying storm ;
 Rides on the volley’d lightning thro’ the heav’ns :
 Or yok’d with whirlwinds, and the northern blast,
 Sweeps the long tract of day. Then high she soars
 The blue profound ; and, hov’ring round the sun,
 Beholds him pouring his redundant stream
 Of light ; beholds his unrelenting sway
 Bend the reluctant planets to absolve
 The fated rounds of time. Thence far effus’d,
 She darts her swiftness up the long career
 Of devious comets ; thro’ its burning signs
 Exulting meafures the perennial wheel
 Of nature, and looks back on all the stars,
 Whose blended light, as with a milky zone,
 Invests the orient. Now amaz’d she views
 Th’ empyreal waste, where happy spirits hold,
 Beyond this concave heav’n, their calm abode ;

And

† POPE’s *Letters*, vol. ii. page 97. Octavo edition.

And fields of radiance, whose unfading light *
 Has travell'd the profound six thousand years,
 Nor yet arrives in sight of mortal things.
 Ev'n on the barriers of the world untir'd
 She meditates th' eternal gulph below ;
 Till, half recoiling, down the headlong steep
 She plunges ; soon o'erwhelm'd and swallow'd up
 In that immense of being. There her hopes
 Rest at the fated goal. For from the birth
 Of mortal man, the sov'reign Maker said,
 That not in humble nor in brief delight,
 Not in the fading echoes of renown,
 Pow'r's purple robes, nor pleasure's flow'ry lap,
 The soul should find enjoyment ; but from these,
 Turning disdainful to an equal good,
 Thro' all th' ascent of things enlarge her view,
 Till ev'ry bound at length should disappear,
 And infinite perfection close the scene †.

§ 5. The *Climax*, as it connects and dwells upon our ideas, may be the more likely to make the stronger impression upon the minds of our hearers. But let it (I mean the strict and regular *Climax*) be used sparingly ; and that for the very good reason which QUINTILIAN assigns, “ because the art in forming it is so open “ and obvious †.”

It

* It was a notion of the great Mr HUYGENS, that there might be fixed stars at such a distance from our solar system, as that their light should not have had time to reach us, even from the creation of the world to this day.

† *Pleasures of Imagination*, book i. line 183.

‡ *Gradatio, quæ dicitur κλιμάξ, apertiores habet artem--*
ideoque esse rarior debet. QUINTIL. lib. ix. cap. 3. § 2.

It may not be improper to observe, that we should strictly guard against every thing that has the least tendency to an *Anti-Climax*, or the diminution, instead of the improvement of our ideas, as they are following one another in the orderly succession which has been described.

I own that in the noble poem of Mr WALLER's upon the death of the famous CROMWELL, there is something like an *Anti-Climax*, that disgusts me in the words, *part of Flanders*, as they come in the rear of some very strong and magnificent ideas.

Our dying hero from the continent
Ravish'd whole towns; and forts from Spaniards left,
As his last legacy to *Britain* left.
The ocean, which so long our hopes confin'd,
Could give no limits to his vaster mind :
Our bounds enlargement was his latest toil,
Nor hath he left us pris'ners to our isle :
Under the tropic is our language spoke,
And *part of Flanders* has receiv'd our yoke.

What a want of beauty may be observed in a stanza in Dr WATTS's *Imitation of the 84th Psalm*, evidently owing to an *Anti-Climax*?

LORD, at thy threshold I would wait,
While JESUS is within,
Rather than fill a throne of state,
Or live in tents of sin.

How much better had the stanza run, if the Author had thus formed it?

T

LORD,

LORD, while my Saviour is within,
 I'll at thy threshold wait,
 Rather than live in tents of sin,
 Or fill a throne of state.

And it is observable that the Doctor, in his version of the Psalm, in a different metre, has preserved the *Climax*;

Might I enjoy the meanest place
 Within thy house, O GOD of grace;
 Not tents of ease, nor thrones of pow'r
 Could tempt my feet to leave thy door.

Let me add a passage of Mr ADDISON's to our purpose. "I will conclude this head, says he, with taking notice of a certain Figure, which was unknown to the ancients, and in which this Letter-writer very much excels. This is called by some an *Anti-Climax*; an instance of which we have in the 10th page, where he tells us, *That Britain may expect to have this only glory left her; that she has proved a farm to the Bank, a province to Holland, and a jest to the whole world.* I never met with so sudden a downfall in so promising a sentence. *A jest to the whole world,* gives such an unexpected turn to this happy period, that I was heartily troubled and surprised to meet with it. I do not remember in all my reading to have observed more than two couplets of verses that have been written in this Figure: the first are thus quoted by Mr DRYDEN,

Not only *London* echoes with thy fame,
But also *Islington* has heard the fame.

The other are in *French*,

Allez vous, luy dit il, sans bruit chez vos parens
Ou vous avez laisse, votre honneur, & vos gens.

“ But we need go no further than the letter before us for examples of this nature, as we may find in page the eleventh: *Mankind remains convinced that a Queen, possessed of all the virtues requisite to bless a nation, or make a private family happy, sits on the throne.* Is this panegyric or burlesque? To see so glorious a Queen celebrated in such a manner gives every good subject a secret indignation, and looks like SCARRON’s character of the great Queen SEMIRAMIS; who, says that Author, was the founder of Babylon, conqueror of the East, and an excellent housewife *.”

* ADDISON’s *Whig-Examiner*, N° 2. See his *Miscellaneous Works*, vol. ii. p. 300. Octavo edition.

C H A P T E R XIX.

The HYPOTYPOSIS considered.

§ 1. *Its definition.* § 2. *Examples from ORPHEUS, ARATUS, CATULLUS, MILTON, WATTS, and BURNET.* § 3. *Two instances of this Figure from HORACE and CASIMIRE, in their descriptions of a country life.* § 4. *Examples from Scripture.* § 5. *QUINTILIAN's sentiments upon the Hypotyposis.* § 6. *Directions concerning the use of this Figure.*

§ 1. **H***ypotyposis* * is a Figure, by which we give such a distinct and lively representation of what we have occasion to describe, as furnishes our hearers with a particular, satisfactory, and complete knowledge of our subject.

§ 2. A vast variety of instances of the *Hypotyposis* might be produced from ancient and modern Writers; but that I may neither, on the one hand, indulge to an extravagant and needless profusion, nor, on the other, be wanting in the recital of examples of a Figure so animated and entertaining,

* From *ὑπερυπνω*, *I delineate, or represent.*

entertaining, I shall mention the following instances. What a magnificent description have we of the Deity in the following verses, ascribed to ORPHEUS?

Only to pious minds I sing. Be gone,
 All ye profane; but thou, Musæus, hear,
 Thou sacred offspring of the radiant moon:
 Truth I declare; nor let thy gen'rous mind,
 In error long involv'd, deprive thy life
 Of its supreme enjoyment. Eye the Word
 Divine, and this with all thy might pursue,
 And let its light direct thine inmost pow'rs:
 In the right path unweari'd urge thy way:
 Contemplate the great Ruler of the world:
 The GOD is one, with self-existence crown'd,
 While nature to his will its being owes,
 And his pervading presence always feels
 Thro' all her realms, tho' never mortal eye
 Has seen that GOD whose eye surveys us all.
 He, tho' of goodness the exhaustless source,
 Scatters on sinful men unnumber'd ills,
 Wide-wasting war, and sorrows drench'd in tears.
 There's not a potentate on earth but sways
 His sceptre in dependence on his pow'r.
 I see him not in darkness deep immur'd;
 Gross is the keenest edge of human sight,
 Nor can we trace that GOD who rules in all.
 He, on a golden throne, resides in heav'n,
 Whose pavement, like the polish'd mirror, shines:
 He walks the ample circuit of the earth,
 His right-hand grasps the wide-extended deep;
 Majestic mountains, rivers wat'ring wide
 The pregnant glebe, the ocean's dire abyss,

- With billows foaming high, confess the God,
And tremble when he rolls his thunders round *.

I cannot but also admire in the same light the invocation of ARATUS to JUPITER, in the introduction to his poem, *concerning the Stars*; in the fifth line of which by the way is that memorable passage, which the Apostle PAUL quotes from him, in his speech to the *Athenians*, Acts xvii. 28.
 " For in Him we live, and move, and have our
 " being; as certain also of your own Poets have
 " said, For we are also his offspring." From

* Φθεῖσομας οις θεμις εστι, θυρας δ' επιθεσθε βεβηλοι
 Πακτις ομως συ δ' ακουε φαισφορου εκγινε μηνης
 Μουσας εξερευ γαρ αληθεα μηδε σε τα ωρι
 Εν τηθεσσι φανετα φιλης αιωνι αμερση.
 Εις δε λογον θεον βλεψας, τουτω προσεδρευε,
 Ιθυνων κεχαδης νοερον κυιον· εν δ' επισαιε
 Ατραπηι, μουνον δεσσρα κοσμοιο ανακτα.
 Εις εε' αριογενης εντι εκβοια ταντα τεινκται,
 Εν δ' αυτοις αυτοι περιγιγρεται· εδε τις αυτον περιερ
 Εισορα θυητων, αυτοι δε γε ταντας οραται.
 Ουιο· δ' εξ αγαθοιο κακον θυητοις, διδωσι
 Και πολεμου κρυοειται, και αλγεα δακρυοειται.
 Ου δε τις εδ' ειερο· χωρις μεγαλου βασιληο,
 Αυτον δ' αυχ ορω· περι γαρ νεφο· εγηρικται.
 Πασιν γαρ θυητοις θυηται κορας εισιν ευ οσσοις,
 Ασθενεις δ' ιδεειν Δια τον πανταν μεδεοιται.
 Ουιο· γαρ χαλκεον ες ουρανον ειτηρικται
 Χρυσεω εινι θρονω, γαιης δ' επι ποσσα βιστες,
 Χειρα τε δεξιτερην επι τερματοι πλεκανοτο
 Παντοθευ εκτειται· περι γαρ τρεμει ουρεα μαχρα,
 Και πολαμοι, πολιης τε βαθο· χαροποιο θαλασσης.

Vide JUSTINI MARTYR. Oper. p. 15. Fol. edit.

Luter. Paris. 1615.

From Jove begin the song. Him all mankind
 Should celebrate in never-ceasing praise: *προσελθειν*
 The God attends us in our common walks, *και δι την*
 And public councils. Intimate he fills
 Th' expanded sea, and all its busy ports
 With his all-pow'rful presence. On his hand
 We always hang, his blessings we enjoy,
 For we are ev'n his offspring. He in love
 Paternal points us to the good of life,
 And, careful that his children should not want,
 Enkindles them to labour: he instructs
 The proper time to break the stubborn earth
 With the sharp plough, or turn it with the spade.
 He too directs the season when to dig
 The trench for plants, and when to cast the seed
 Into the genial bosom of the ground;
 For he in heav'n has fix'd th' unerring signs,
 And wisely marshalling the host of stars,
 Has giv'n those radiant orbs to guide the year,
 And teach mankind the hours for ev'ry toil.
 Hail, thou Almighty! whose propitious smile
 We first and last invoke: hail, Sire of all!
 Thou, the great wonder, and great friend of man.

It

† Εκ Διός αέρωμεδα τον θεόπολ' ανδρες εώμεν
 Αρρέντοι. Μεγάλος δε Διός πάσαι μεν αγυνταί
 Πάσαι δ' ανθρώπων αγύροις μεγη δε θαλασσα
 Και λιμενες παντη δε Διός κεχρημεθα παντες.
 Τα γαρ και γενετο εσμεν. Ο δε ηπιός αιθρωποισι
 Δεξια σημαῖνει λαρης δ' επι εργου εγενέρει,
 Μημησιων βιοτοιο λεγει δ' οι βαλθω αριστη
 Βασι τε και μακελησι λεγει δ' οι δεξιαι ωραι
 Και φυτα γυρωσαι, και σπερματα παντα βαλεσθαι.
 Αντιο γαρ τα γε σημαῖτεν εργαν ειπηρεξεν,

T 4

Αγρα

It is a very strong and affecting description of the deep degeneracy of mankind, which we meet with in a poem of CATULLUS.

At length the earth with crimes was delug'd o'er,
And all thro' selfish lust conspir'd t' eraze
The principles of justice from their minds.
One brother's hands smok'd with another's blood ;
Children o'er parents ashes dropt no tear :
The father wish'd his eldest son's decease,
That from the clogs his marriage had entail'd
He might live free, and some young nymph enjoy,
The wicked mother to her lewd embrace
Tempted her son, too young to know the crime ;
While the pale Household-gods, amaz'd, aghast,
Beheld the monstrous deed. The sacred lines
Of right and wrong, amidst their impious rage,
Were all confounded ; till at last the Gods,
Patrons of righteousness, forsook our world,
In just abhorrence of th' enormous crimes.*

Οὐρανὸν εἰπεῖν πολὺν γένεται τοῦτο.

Ἄσφαδλα κρίνεται τοκεψάλο δ' εἰς ενιαυτούς.

Ἄσφεραι, οἷκε μαλισκα τελυγμένα σημανούσεν.

Ανδρασιν, ωραων, οφρ' εμπεδα παντα φυσαται.

Τα μιν αει περιπλοκα τε και ιησαλον ιλασκονται.

Καιρε πατερ, μεγα θαυμα, μεγ' αυθρωποισιν ονειρα.

ARATUS Solensis de Phænomenis.

* Sed postquam tellus scelere est imbuta nefando,
Justitiamque omnes cupidâ de mente fugarunt :
Perfidere manus fraterno sanguine fratres ;
Destitit extinctos natus lugere parentes :
Optavit genitor primævi funera nati,
Liber ut innuptæ potiretur flore novercæ.
Ignaro mater substernens se impia nato
Impia non verita est Divos scelerare parentes.

Omnia

Our MILTON has given us such a natural and strong description of ADAM's consternation upon his being made acquainted by EVE with her eating the forbidden fruit, that it seems impossible for any human powers to excel him.

On th' other side, ADAM, soon as he heard
 The fatal trespass done by EVE, amaz'd,
 Astonied stood and blank, while horror chill'd
 Ran thro' his veins, and all his joints relax'd ;
 From his slack hand the garland wreath'd for EVE
 Down dropt, and all the faded roses shed :
 Speechless he stood and pale — *

Dr YOUNG, in his *Paraphrase on Part of the Book of Job*, thus describes the peacock :

How rich the peacock ! what bright glories run
 From plume to plume, and vary in the sun !
 He proudly spreads them to the golden ray,
 Gives all his colours, and adorns the day ;
 With conscious state the spacious round displays,
 And slowly moves amid the waving blaze.

Dr WATTS has thus enlarged these lines into a description, I had almost said, beyond all praise,

View next the peacock. What bright glories run
 From plume to plume, and vary in the sun !

Proudly

Omnia fanda, nefanda malo permista furore
 Justificam nobis mentem avertere Deorum.
 Quare nec tales dignantur visere cœtus,
 Nec se contingi patiuntur lumine claro.

CATULLI, 65.

* *Paradise Lost*, book ix. line 888.

Proudly he boasts them to the heav'ly ray,
 Gives all his colours, and adorns the day.
 Was it thy pencil, Job, divinely bold,
 Drest his rich form in azure, green, and gold;
 Thine hand his head with starry radiance crown'd,
 And spread his sweepy train? His train disdains the
 ground,
 And kindles living lamps thro' all the spacious round.
 Mark with what conscious state the bird displays
 His native gems, and 'midst the waving blaze
 On the slow step of majesty he moves,
 Asserts his honours, and demands his loves*.

The next instance of the *Hypotyposis*, with which I shall present my Reader, is that of Dr THOMAS BURNET, in his *Theory of the Earth*, upon the final conflagration. " When this admirable Author," says the *Spectator* †, " has reviewed all that has past, or is to come, which relates to the habitable world, and run through the whole fate of it, how could a guardian angel, that had attended it through all its courses or changes, speak more emphatically at the end of his charge, than does our Author, when he makes as it were a funeral oration over this globe, looking to the place where it once stood."

" Let us only, if you please, to take leave of this subject, reflect upon this occasion on the vanity and transient glory of this habita-

* WATTS's *Works*, Quarto edition, vol. iv. p. 610.

† N° 146.

“ ble world : how by the force of one element,
“ breaking loose upon the rest, all the varieties
“ of nature, all the works of art, all the la-
“ bours of men, are reduced to nothing. All
“ that we admired and adored before as great
“ and magnificent, is obliterated or vanished ;
“ and another form and face of things, plain,
“ simple, and every where the same, over-
“ spreads the whole earth. Where are now the
“ great empires of the world, and their great
“ imperial cities ? their pillars, trophies, and
“ monuments of glory ? Shew me where they
“ stood, read the inscription, tell me the vic-
“ tor’s name. What remains, what impres-
“ sions, what difference or distinction, do you
“ see in this mass of fire ? *Rome* itself, eter-
“ nal *Rome*, the great city, the empress of the
“ world, whose domination or superstition, an-
“ cient and modern, make a great part of the
“ history of this earth, what is become of her
“ now ? She laid her foundations deep; and her
“ palaces were strong and sumptuous. *She glo-*
“ *rified herself as a queen, and said in her heart, I.*
“ *fit a queen, and shall see no sorrow;* but her
“ hour is come, she is wiped away from the
“ face of the earth, and buried in everlasting
“ oblivion. But they are not cities only, and
“ works of mens hands, but the everlasting
“ hills, the mountains and rocks of the earth,
“ are melted as wax before the sun, and their
“ place is no where found. Here stood the
“ *Alps*, the load of the earth, that covered
“ many

“ many countries, and reached their arms from
 “ the Ocean to the Black-sea ; this huge mass
 “ of stone is softened and dissolved as a ten-
 “ der cloud into rain. Here stood the *African*
 “ mountains, and *Atlas* with his top above the
 “ clouds ; there was frozen *Caucasus*, and *Tau-*
rus, and *Imaus*, and the mountains of *Asia* ;
 “ and yonder, towards the north, stood the *Ri-*
pæan hills, clothed in ice and snow : all these
 “ are vanished, dropt away as the snow upon
 “ their heads. Great and marvellous are thy
 “ works ; just and true are thy ways, thou King of
 “ saints ! *Hallelujah !* ”

§ 3. Might I be permitted, without being thought too copious in the examples of the *Hypotyposis*, I would add the descriptions of a country Life, from those two excellent lyric Poets, HORACE and CASIMIRE ; the first of whom describes the life of a country farinér ; the other, that of a man of piety and leisure. I apprehend both the odes to be very beautiful in their kind ; and with them I shall conclude the instances of the *Hypotyposis*, except what I may think proper to select from the sacred Writings.

“ Happy the man who, freed from care,
 “ Such as our good forefathers were,
 “ And from the curs'd anxiety
 “ That haunts a life of usury,
 “ With his own oxen shares the toil
 “ In plowing his paternal soil :

“ He

" He nor the martial trumpet hears,
 " Nor the tumultuous ocean fears ;
 " Nor at the senate-house attends,
 " Nor at the great man's levee bends.
 " But round the naked poplar twines
 " The pliant branches of his vines ;
 " Or prunes off each superfluous shoot,
 " That others may grow rich in fruit ;
 " Or in sequester'd valleys sees
 " His lowing cattle browse at ease ;
 " Or of his honey stores his stock,
 " Or clips the fleeces from his flock.
 " He, when his brow the autumn rears,
 " And crown'd with mellow fruits appears,
 " Gathers his pears for winter's use,
 " Which his ingrafted trees produce,
 " Or his impurpled grapes that vie
 " In colour with the *Tyrian* die ;
 " Whose choice his willing hands present
 " In a devout acknowledgment
 " To the kind Gods, that round his farm
 " Patrol, and guard his grounds from harm.
 " These gifts, *PRIAPUS*, are thy due ;
 " *SYLVANUS*, these belong to you.
 " Sometimes beneath th' embow'ring shade
 " Of oaks, or on the greensward laid,
 " He sees in lucid mazes glide
 " The river's strong majestic tide ;
 " Or hears the birds with lab'ring throats
 " Loud warbling in a thousand notes ;
 " Or fountains, that, in murmurs deep
 " Wand'ring adown some neighbouring steep,
 " Lull him insensibly to sleep. "

" But }

" But when the year revers'd deform'd
 " The ground, convulses heav'n with storms,
 " Drenches the fields with flooding rains,
 " Or heaps with snow the barren plains,
 " He with a cry of hounds besets
 " The boats, and drives them on his nets ;
 " Or for devouring thrushes spreads
 " The gin's attenuated threads ;
 " Or hitches in a stronger snare
 " The stranger-crane and tim'rous hare,
 " To dignify his homely board,
 " And a voluptuous feast afford.
 " Who would not for such rural bliss
 " For ever from his soul dismiss
 " The care, that wild ambition breeds,
 " Or what from lucre's lust proceeds ?
 " But richer blessings crown his life,
 " If he enjoys a faithful wife,
 " Who wisely o'er his house presides,
 " And for his progeny provides :
 " (Such as adorn'd the *Sabine* name,
 " Or like APULIA's swarthy dame)
 " Her hearth with faggots she will raise,
 " And set them in a tow'ring blaze
 " Against her lord's return at night
 " To crown his labours with delight.
 " Or when the kine the meadows leave,
 " Careful she pens them up at eve,
 " And from their dugs distended wide
 " Her pail receives the milky tide,
 " Whose balmy draught, with what the vine
 " This year has giv'n in gen'rous wine,
 " And unbought dainties, which the field,
 " The orchard, and the garden yield,

" Drest

" Drest by her cleanly hand, afford
 " A pleasant banquet to her lord.
 " To share in such a rich repast,
 " With me is equal to the taste
 " Of oysters or of turbots rare,
 " Or the high flavour of the char,
 " That in the winter's thund'ring reign
 " The tempest drives into our main.
 " No pheasant, and no Afric bird
 " In luxury can be preferr'd
 " To olives at the gath'ring time,
 " And of the fruitful boughs the prime;
 " Or herbs that in the plains abound,
 " Or in the silver brooks are found,
 " And furnish'd with the double good
 " Of wholsome physic, wholsome food;
 " Or to the lamb, such as we slay
 " Upon some consecrated day;
 " Or kid, which some bold shepherd draws
 " From the wolf's disappointed jaws.
 " Amidst his high delicious feast,
 " How are the yeoman's joys increas'd
 " To see his flocks from pasture come,
 " Bleating for their nocturnal home;
 " To see his wearied oxen bear
 " On their worn necks th' inverted share;
 " To see his slaves, a clust'ring swarm,
 " Whose faithful toils enrich his farm,
 " At ease reclining round his hearth,
 " While the Gods smile, and share the mirth!"

Thus the fam'd griper ALPHIUS sung,
 His heart consenting with his tongue,
 And, quitting his usurious plan,
 Resolv'd to be a countryman,

The *ides* pour'd in his cash amain,
The *kalends* sent it out again *.

* Beatus ille qui procul negotiis
 Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
 Solutus omni fœnore :
Nec excitatur classico miles truci,
 Nec horret iratum mare :
Forumque vitat, & superba civium
 Potentiorum limina.
Ergo aut adulta vitium propagine
 Altas maritat populos ;
Inutilesque falce ramos amputans,
 Feliciores inferit :
Aut in reducta valle mugientium
 Prospectat errantes greges ;
Aut pressa puris mella condit amphoris,
 Aut tondet infirmas oves.
Vel cum decorum mitibus pomis caput
 Autumnus arvis extulit,
Ut gaudet insitiva decerpens pyra,
 Certantem & uvam purpuræ.
Qua muneretur te, Priape, & te pater
 Sylvane, tutor finium.
Libet jacere modo sub antiqua ilice ;
 Modo in tenaci gramine.
Labuntur altis interim ripis aquæ ;
 Queruntur in sylvis aves ;
Fontesque lymphis obstrepunt manantibus ;
 Somnos quod invitet leves.
At cum tonantis annus hybernus Jovis
 Imbres nivesque comparat ;
Aut trudit acres hinc & hinc multa cane
 Apros in obstantes plagas ;
Aut amite levi rara tendit retia,
 Turdis edacibus dolos :
Pavidumque leporem, & advenam laqueo gruem,
 Jucunda captat præmia.

Quis non malarum, quas amor curas habet,
 Hæc inter oblitiscitur ?
 Quod si pudica mulier in partem juvans
 Domum, atque dulces liberos ;
 (Sabina qualis, aut perusta solibus
 Pernicis uxor Appuli)
 Sacrum vetustis exstruat lignis focum
 Lassi sub adventum viri ;
 Claudensque textis cratibus lætum pecus,
 Distenta siccat ubera ;
 Et horna dulci vina promens dolio
 Dapes inemptas appetit :
 Non me Lucrina juverint conchylia,
 Magisve rhombus, aut scari,
 Si quos Eois intonata fluctibus
 Hyems ad hoc vertat mare ;
 Non Afra avis descendat in ventrem meum
 Non attagen Ionicus
 Jucundior, quam lecta de pinguissimis
 Oliva ramis arborum ;
 Aut herba lapathi prata amantis, & gravi
 Malvae salubres corpori,
 Vel agna festis cæsa terminalibus,
 Vel hædus ereptus lupo.
 Has inter epulas, ut juvat pastas oves
 Videre properantes domum !
 Videre fessos vomerem inversum boves
 Callo trahentes languido ;
 Positosque vernas, ditis examen domus,
 Circum renidentes lares !
 Hæc ubi locutus fœnerator Alphius,
 Jamjam futurus rusticus,
 Omnem relegit idibus pecuniam,
 Quærit calendis ponere.

HORAT. *Epd.* od. 2.

U

The

The ode of CASIMIRE is as follows, intitled,
The Praises of sacred Leisure :

Yet, HORACE, happier still is he,
 Who, from the weight of labour free,
 Has quitted his paternal farm,
 Stranger to strife and all alarm.
 He fears not lest his corn should die,
 Smitten by *Sirius'* burning eye ;
 Unanxious he lest storms should tear,
 And waste the harvest of the year.
 His hours serenely glide afar
 From the vexations of the bar,
 Where blackest crimes are rob'd with white,
 And the law tramples upon right.
 Now he laments terrestrial things
 So long have clogg'd the spirit's wings,
 So oft restrain'd its heav'nly flight,
 And commerce with the worlds of light ;
 Or now in some sequester'd vale,
 (First weighing in a faithful scale
 The joys that conscience can impart
 In holy silence to the heart)
 His thoughts, too long inur'd to roam
 In fruitless tours, he orders home.
 He too when night resumes her reign,
 And *Vesper* leads the starry train,
 Kindling all heav'n with sparkling fires,
 Th' immeasurable arch admires ;
 Where in their pomp of radiant gold,
 Unnumber'd globes at large are roll'd,
 In magnitudes that far surpass
 The world's material mighty mass :

And

And now inquisitive to find
 If other globes are not behind,
 Or some bright wonders undefry'd,
 His tube is to the heav'ns appli'd.
 Struck with amazement, he surveys
 From num'rous chasms † the peerless blaze

Of

† What the Poet intends by the *rimosa lucis atria*, or the *courts of light that appear in chinks or chasms*, the Translator pretends not to determine. Possibly CASIMIRE might, according to the licence that may be granted to the Lyric muse, consider the stars as so many apertures into regions of glory that lie beyond them, and so call them *rimosa lucis atria*; but, whatever was the Author's meaning, the Translator has taken occasion to insert in his version some discoveries that have been made in the heavens, and of which he will present the Reader with an account from the *Abridgment of the Philosophical Transactions by Mr MARTYN*, vol. viii. part i. p. 132. in the margin of which page it is thus written, *Observations of the Appearances among the Fixed Stars, called Nebulous Stars, by W. DERHAM, D.D. Canon of Windsor, F.R.S.* The account is as follows.

" These appearances in the heavens have borne the name
 " of *Nebulous Stars*; but neither are they stars, nor such bo-
 " dies as emit, or reflect light, as the sun, moon, and stars do;
 " nor are they *congeries* or *clusters* of stars, as the *Milky Way*;
 " but whitish *areae*, like a collection of *misty vapours*, whence
 " they have their name.

" There are many of them dispersed about in divers parts
 " of the heavens. There is a catalogue of them in HEVE-
 " LIUS's *Prodromus Astronomicæ*, which may be of good use to
 " such as are minded to enquire into them.

" Besides these, Dr HALLEY hath mentioned one in Orion's
 " sword; another in Sagittary; a third in the Centaur (never
 " seen in England); a fourth preceding the right foot of *An-*
 " *tinous*; a fifth in Hercules; and that in *Andromeda's girdle*.

Of the empyrean coasts, that lie
Beyond the concave of this sky,

Though

" Five of these six I have carefully viewed with my excellent eight foot reflecting Telescope, and find them to be phenomena much alike; all except that preceding the right foot of *Antinous*, which is not a *nebulosæ*, but a *cluster of stars*, somewhat like that which is in the *Milky Way*.

" Between the other four I find no material difference, only some are rounder, some of a more oval form, without any fixed stars in them to cause their light; only that in *Orion* hath some stars in it visible only with the Telescope, but by no means sufficient to cause the light of the *nebulosæ* there. But by these stars it was that I first perceived the distance of the *nebulosæ* to be greater than that of the fixed stars, and put me upon enquiring into the rest of them; every one of which I could very visibly and plainly discern to be at immense distances beyond the fixed stars near them, whether visible to the naked eye, or Telescopic only; yea, they seemed to be as far beyond the fixed stars, as any of those stars are from the earth.

" And now from this relation of what I have observed from very good and frequent views of the *nebulosæ*, I conclude them certainly not to be *lucid bodies*, that send their light to us, as the sun and moon; neither are they the *combined light of clusters of stars*, like that of the *Milky Way*. But I take them to be vast *areas*, or *regions of light*, infallibly beyond the fixed stars, and devoid of them. I say *regions*, meaning spaces of a vast extent, large enough to appear of such a size as they do to us, at so great a distance as they are from us.

" And since those spaces are devoid of stars, and even that in *Orion* itself hath its stars bearing a very small proportion to its *nebulosæ*, and they are visibly not the cause of it, I leave it to the great sagacity and penetration of this illustrious society to judge whether these *nebulosæ* are particular spaces of light; or rather, whether they may not, in all probability, be chasms or openings into an immense region of light

" beyond

Though in its arch uncrowded roll
The countless orbs that gild the pole.

With

" beyond the fixed stars : because I find in this opinion most
" of the learned in all ages (both Philosophers, and I may add
" Divines too) thus far concurred, that there was *a region be-*
yond the stars. Those that imagined there were *crystalline* or
" *solid orbs*, thought a *cælum empyræum* was beyond them, and
" the *primum mobile*; and they that maintained there were no
" such orbs, but that the heavenly bodies floated in the æther,
" imagined that the starry region was not the bounds of the
" universe, but that there was a region beyond that, which
" they called the *third region*, and *third heaven*.

" To conclude these remarks ; it may be of use to take
" notice, that in HEVELIUS's *Nebulosæ* some seem to be more
" large and remarkable than others ; but whether they are
" really so, or no, I confess I have not had an opportunity to
" see, except that in *Andromeda's girdle*, which is as considera-
" ble as any I have seen. In the maps of the constellations,
" the most remarkable are the three near the eye of *Capricorn* ;
" that in *Hercules's foot* ; that in the third joint of *Scorpio's*
" tail ; and that between *Scorpio's tail*, and the bow of *Sagit-*
" *tary*. But if any one is desirous to have a good view of
" these or any other of the *nebulosæ*, it is absolutely necessary
" that he should make use of very good glasses, else all his la-
" bour would be in vain, as I have found by experience."

It may not be improper to observe upon this account given by the very ingenious Dr DERHAM, that if the fixed stars, as they are known to be, are at an amazing distance from our earth ; and if these bright spaces that have been mentioned, are at a like astonishing distance from the fixed stars ; and if these lucid *areæ*, thus, I had almost said, infinitely remote from us, are but the glimmerings of light, through what are only chinks and chasms, into these suburbs, if I may so call them, of the universe from a region of glory that lies beyond, and encompasses the convexity of the stupen-
dous round of the starry heavens, in a like manner as a sphere

With extasy he hails the sight
 Of those supernal fields of light,
 Where God's own face in smiles serene,
 And Jesus, thron'd in love, are seen,
 Where seraphs swell their notes of praise,
 And saints their humbler anthems raise :
 Thither he longs to wing his flight
 To share the worship and delight,

And

of glass suspended in the air at noon-day has all its surface surrounded with the atmosphere and sun-beams, whither, whither, I say, are we arrived ? Height, depth, length and breadth, how stupendously vast are they, and how much surpassing our comprehension ? Into what an atom, compared with the universe, is the vast globe of the earth shrunk, and into what less than atoms ourselves, the less than emmets, or mites creeping upon the face of the terrestrial ball ? Thought, in its boldest flights, in its utmost laboured exertion, despairs to conceive the extents, the extents, did I say ? nay, only some smaller parts of this astonishing, and to us, I had almost said, unbounded creation. What then are the power and perfections of that Being who has made all these things, who has raised the universe by a word, who pervades it by his presence, who controls it by his will, and can at once dissolve it by his frown ? according to the sublime accounts of Scripture, Gen. i. 3. *And God said, Let there be light, and there was light.* Jer. xxiii. 24. *Do not I fill heaven and earth, saith the LORD ?* Psalm cxxxv. 6. *Whatsoever the LORD pleased, that did he in heaven and in earth, in the seas, and in all deep places :* and Rev. xx. 11. *And I saw a great white throne, and Him that sat on it, from whose face the earth and the heaven fled away, and there was found no place for them.*

To Him whose temple is all space,
 Whose altar earth, sea, skies !
 One chorus let all being raise !
 All nature's incense rise !

POPE'S *Universal Prayer.*

And mourns his lot, condemn'd to dwell
 So long in this corporeal cell.
 Soon as the sun, from *Ganges'* streams
 Emerg'd, emits his orient beams,
 With veneration most profound,
 Kneeling or prostrate on the ground,
 He, nullify'd before his GOD,
 Devoutly deprecates his rod,
 And asks his mercy to efface
 His guilt, and shew its smiling face.
 But when the spring, serene and gay,
 Drest in th' unsulli'd beams of *May*,
 Rides forth upon the blooming hours,
 And all the meads are crown'd with flow'rs,
 His eyes, that fix'd themselves above,
 Descending o'er the landscape rove,
 And mark what glories all divine
 In thousand forms and colours shine.

“ How do the grassy spires, he cries,
 “ Shoot upwards, and affect the skies ?
 “ All things around with one consent
 “ Their distance from the skies lament ;
 “ Th' enamell'd mead, the springing copse
 “ Weep in a thousand mournful drops.
 “ Pallid and wan the privet blows,
 “ Faint blushes overspread the rose ;
 “ The lilies to the heav'n expand,
 “ As they would greet that better land,
 “ At ev'ning sighing to the wind,
 “ At morn in show'rs of tears declin'd ;
 “ And what shall I forget my birth
 “ Celestial, and be fond of earth ?
 “ Be fond of this encumb'ring clod,
 “ And never seek my Heav'n, and GOD ?”

Accosting thus the groves and hills,
 The bubbling springs, and purling rills,
 He hastens thro' the various scenes,
 Th' entwining shades and flow'ry greens,
 To trace where the Creator trod,
 " And left the footsteps of a GOD."
 But, if inclining to unbend,
 He to his villa asks his friend,
 When *August* glows with sultry heat,
 To share with him a rural treat,
 He at his porch, or under shade
 Around in verdant gloom display'd,
 Collecting from his various hoard,
 With a neat plenty crowns his board.
 In a pure shell his salt is plac'd,
 Here recent cheese invites the taste ;
 Here with the wine the flasket glows,
 Here sparkling ale the vase o'erflows ;
 While strawberries the woods produce,
 Rich in their scents, and rich in juice,
 Give to the bread a flav'rous taste,
 Or crown with dainties the repast.
 Not turbot's dignity of food,
 Nor turtle, from a foreign flood,
 So well relieve my appetite,
 Or give my palate such delight,
 As the wood-pigeon, young and fresh,
 Or turtle-dove's delicious flesh ;
 Or goose, that shares its time between
 The neighb'ring pool and neighb'ring green ;
 With beans too good for SAMOS' sage
 To license in his learned age ;
 Salads of lettuce, onions, cresses,
 And frumenty in fav'ry messes ;

Not such at city-feasts appear,
 Unrivall'd by the kickshaws there.
 His banquet o'er, his steps repair,
 From the dead sea of sultry air,
 Into the thick-embow'ring grove,
 Or by the river's margin rove,
 Or in the bosom of a boat
 On the smooth current see him float,
 From whence, rich viands round him cast
 To call the fishes to repast,
 Among the crowd he drops the bait
 One hapless quick absorbs the fate,
 And the rod trembles with his weight,
 Or trout, or tench, food for delight,
 To smoke upon his board at night.
 Mean time with lowing herds the woods,
 With bleating flocks resound the floods,
 While finches, from their green retreat
 Warbling, their tales of love repeat,
 And nightingales of music pour
 Their large inimitable store.
 The shepherd's pipe here calls the goats
 Wide-wand'ring to their ev'ning-cotes ;
 With scythes inverted here the swains
 Alternate tune their jocund strains ;
 While the wains labour with their weight,
 And groan to yield their precious freight
 Into the barns, that scarce contain
 The treasures of the hoarded grain.
 His joys to heighten and refine
 With him his friends unbending join,
 Friends philosophic and polite
 Skill'd to improve and to delight,
 With wit's quick fallies to surprise,
 And make the voice of laughter rise.

{ Thus

Thus innocently, wisely gay,
He sees the sun's departing ray,
And conscience smiles upon the day.

Had the rich us'rer ALPHIUS seen
A life so sacred and serene,
When he resolv'd to banish care,
And to some still recess repair,
The wretch had not renew'd his sin,
And what the *ides* had gather'd in,
He had not on the *kalends* lent,
And dropt his laudable intent *.

* At ille, **FLACCE**, nunc erit beatior,
Qui mole curarum procul
Paterna liquit rura, litigantium
Solutus omni jurgio ;
Nec solis æstum frugibus timet suis,
Nec fidus hyberni Jovis,
Rixasque vitat, et scelestæ curiæ
Rapacioris limina.
Ergo aut profanis haætenuis negotiis
Amissæ plorat sidera ;
Aut in reducta sede disperfum gregem
Errantis animi colligit,
Postquam beatæ lucra conscientiæ
Quadrante libravit suo.
Idem, propinqua nocte, stellatas vigil
Cum Vesper accendit faces,
Ut gaudet immortale mirari jubar,
Terraque majores globos,
Et per cadenteis intueri lacrymas
Rimosa lucis atria,
Quæ **CHRISTE** tecum, Virgo quæ tecum colat
Perennis hæres seculi !
Volvuntur aureis interim stellæ rotis,
Pigrumque linquunt exsulem,
Per ora cujus uberes eunt aquæ,
Somnos quod avertat graveis.



At quando lotum Gangis aut Indi fretis
 Jam Phœbus attollit caput,
 Mentis profundus, & sui totus minor
 Irata flectit numina :
 Vel cum sereno fulserit dies Jove
 Aprilibusque feriis,
 Assueta cœlo lumina, in terras vocat,
 Lateque prospectum jacit,
 Camposque lostrat, & relucentem sua
 Miratur in scena Deum.
 “ En omnis, inquit, herba non morantibus
 “ In astra luctator comis ;
 “ Semota cœlo lacrymantur, & piis
 “ Liquuntur arva fletibus :
 “ Ligustra canis, & rosæ rubentibus
 “ Repunt in auras brachiis ;
 “ Astrisque panda nescio quid pallido
 “ Loquuntur ore lilia,
 “ Et serò blandis ingemunt suspiriis,
 “ Et manè rorant lacrymis.
 “ Egone solus, solus in terris piger
 “ Tenace vigor pondere ?”
 Sic & propinquas allocutus arbores,
 Et multa coram fontibus
 Rivisque fatus, querit auctorem Deum
 Formosa per vestigia.
 Quod si levandas mentis in curas vigil
 Ruris suburbani domus
 Quales Lucisci, vel Nemecini lares,
 Udumve Besdani nemus
 Rudeis adornet rustica mensas dape
 Siccos sub Augusti dies ;
 Jam tunc sub ipsum limen, aut domestica
 Lenis sub umbra populi
 Exspectat omnis hospitem suum penus,
 Et concha sinceri salis,
 Pressique meta lactis, & purus calix,
 Et hospitalis amphora,
 Et fraga, raris verna quæ dumis legit,
 Jucunda panis præmia.

Non me scari tunc, non lucrinorum gravis
 Sagina mulorum juvet :
 Sed cereus palumbus, aut turtur niger,
 Aut anser amnis accola,
 Et eruditam quæ fugit gulam faba
 Lætumque, nec simplex olus,
 Et quæ suprema colligetur, ac gravi
 Patella nil debet foro.
 Posthæc vel inter læta quergetis juga,
 Vel inter amneis juverit
 Vitare tristeis post meridiem notos
 Sub æsculo vel ilice ;
 Nigrumve littus, aut opaca lubricis
 Tranare stagna lintribus,
 Jaætaque fruge ludibundum ducere
 Trementem pisces linea..
 Remugit ingens interim tauris nemus,
 Umbrosa balant flumina ;
 Et aut in antris garriunt Acanthides
 Aut in rubis Lusciniæ.
 Hinc per rubeta pastor errantes capras
 Vocante cogit fistula :
 Illine herili messor è campo redux
 Altera plaudit carmina,
 Et pressa sectos plaustra per sulcos gemunt
 Ruptura ruris horrea.
 At nec tacemus ponè confidentium
 Dulcis manus sodalium ;
 Nec inficeta sermo differtur mora,
 Sed innocentibus jocis,
 Multoque tinctus, sed verecundo sale,
 Innoxium trahit diem.
 Hæc si videret fœnector Alphius
 Olim futurus rusticus,
 Quam collocârat idibus pecuniam
 Nollet calendis ponere.

CASIMIR. Epod. od. 3.

§ 4. We shall next proceed to point out some instances of the *Hypotyposis* from the sacred Writings; and out of the abundance that might be collected thence, the following examples of this Figure shall suffice for our purpose.

What a magnificent and animated description have we of the divine omnipresence and omniscience in *Psalm cxxxix.* from the beginning?

" O LORD, thou hast searched me, and known
 " me. Thou knowest my down-sitting, and mine
 " up-rising: thou understandest my thought afar
 " off. Thou compassest my path and my lying
 " down, and art acquainted with all my ways.
 " For there is not a word in my tongue, but, lo,
 " O LORD, thou knowest it altogether. Thou
 " hast beset me behind and before, and laid thine
 " hand upon me. Such knowledge is too won-
 " derful for me: it is high, I cannot attain unto
 " it. Whither shall I go from thy Spirit? or
 " whither shall I flee from thy presence? If I
 " ascend up into heaven, thou art there: if I
 " make my bed in hell (or the grave) behold,
 " thou art there. If I take the wings of the
 " morning, and dwell in the uttermost parts of
 " the sea; even there shall thine hand lead me,
 " and thy right-hand shall hold me. If I say,
 " Surely the darkness shall cover me; even the
 " night shall be light about me: yea, the dark-
 " ness hides not from thee, but the night shines
 " as the day: the darkness and the light are both
 " alike to thee."

In what an august manner, and with what inimitable splendor, are the divine power and wisdom represented in *Isaiah* xl. 12? "Who hath measured the waters in the hollow of his hand, and meted out heaven with a span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance? Who hath directed the Spirit of the LORD; or, being his counsellor, hath taught him? With whom took he counsel, and who instructed him and taught him in the path of judgment, and taught him knowledge, and shewed to him the way of understanding? Behold, the nations are as a drop of a bucket; and are counted as the small dust of the balance: behold, he takes up the isles as a very little thing *; and Lebanon is not sufficient for him to burn, nor the beasts thereof for a burnt offering. All nations before him are as nothing; and they are counted to him less than nothing, and vanity."

In

* VITRINGA renders this verse, "Ecce gentes sunt ut gutta de situla, reputanturque ut pulvisculus bilancium! En insulæ sunt ut minutum quid quod avolat". Behold, the nations (before God) are as a drop of the bucket; the drop that depends from the bucket just emerged from the well into which it has been plunged. They are as the small dust of the balance; the almost imperceptible grain upon the balance, and of which no account is taken. And the islands, strong, spacious, and deep-rooted as they are, are before God like the fitting mote that roves through the air, without any weight or stability against the least breath that stirs in the heavens.

In *Isaiah* xiii. from the 19th verse, what a strong and affecting description is there of the desolation of *Babylon*? and we almost shudder as much at the account the Prophet gives of it, as if we beheld the hideous ruins with our eyes.

" And Babylon, the glory of kingdoms, the
 " beauty of the Chaldees excellency, shall be as
 " when God overthrew Sodom and Gomorrah.
 " It shall never be inhabited, neither shall it be
 " dwelt in from generation to generation. Nei-
 " ther shall the Arabian pitch his tent there, nei-
 " ther shall the shepherds make their fold there :
 " but wild beasts of the desert shall be there ;
 " and their houses shall be full of doleful crea-
 " tures, and owls shall dwell there, and satyrs
 " shall dance there. And the wild beasts of the
 " islands shall cry in their desolate houses, and
 " dragons in their pleasant places : and her time
 " is near to come, and her days shall not be pro-
 " longed." Observe in what magnificence and
 pomp the Prophet represents the city; *Babylon*,
the glory of kingdoms, the beauty of the Chaldees
excellency; and how he immediately descends to
 describe its total absolute ruin: *it shall be as when*
God overthrew Sodom and Gomorrah. He adds,
it shall never be inhabited, neither shall it be dwelt
in from generation to generation; neither shall the
Arabian pitch tent there, neither shall the shepherds
make their fold there. So far shall this vast and
 stately city, now the seat of empire, and the re-
 nown of the world, be from containing an in-
 numerable

numerable multitude of stated constant inhabitants, that not so much as the wandering *Arab* shall pitch his tent there for a night, nor shall the lonely shepherd here feed or fold his flocks : “ But wild beasts of the desert shall lie there, and “ their houses shall be full of doleful creatures ; “ and owls shall dwell there, and satyrs (or wild “ goats) shall dance there ; and the wild beasts “ of the island shall cry in their desolate houses, “ and dragons, or enormous serpents, in their “ pleasant palaces.” What dismal solitude, as to mankind ! what utter devastation of this proud imperial city ! Savage beasts, birds of night and melancholy, and broods of huge serpents full of deadly poison, make their undisturbed nests and dwellings in those houses, in those palaces where monarchy sat enthroned in universal empire, where pride gloried in its unrivalled splendor, where luxury reigned in unbounded profusion, and where nations of men dwelt at large, the walls of *Babylon* being, according to HERODOTUS, above sixty miles in compass. I know not where we shall find a passage equal to this description of the total ruin of once a strong and most magnificent city, except that in *Zeph.* ii. 13. “ And “ he will stretch out his hand against the north, “ and destroy Assyria, and will make Nineveh a “ desolation, and dry like a wilderness. And “ flocks shall lie down in the midst of her, all “ the beasts of the nations : both the cormorant “ and the bittern shall lodge in the upper lintels “ of it ; their voice shall sing in the windows, “ desolation

" desolation shall be in the thresholds *." After producing these passages, how flat and languid will the lines of HORACE appear, that describe a similar desolation, no less than that of the famous *Troy* ?

While grazing herds insulting bound

Where PRIAM and where PARIS lie,

And the wild beasts in peace profound

In caves conceal their progeny †.

Another instance of the *Hypotyposis* from the Scriptures may be taken from the Prophet JOEL, who describes the plague of Locusts with an inimitable

* If the Reader would entertain himself with an account of Nineveh and Babylon in their greatness and magnificence, and at the same time satisfy himself as to the accomplishment of these Scripture-prophecies concerning their ruin, I would particularly recommend him to the perusal of Dr NEWTON's *Dissertations on the Prophecies*, vol. i. p. 246—313.

** Just before the village of *Elugo* (says RAUWOLF, a German traveller, who passed that way in the year 1574) " is the hill whereon the castle of *Babylon* stood, and the ruins of its fortifications are still visible, though demolished and uninhabited. Behind it, and pretty near to it, stood the tower of *Babylon*. It is still to be seen, and is half a league in diameter; but so ruinous, so low, and so full of venomous creatures, which lodge in holes made by them in the rubbish, that no one durst approach nearer to it than within half a league, except during two months in the winter, when these animals never stir out of their holes." RAY's *Edition of these Travels*, part ii. chap. 2.

† Dum Priami Paridisque busto

Insultet armentum, & catulos feræ

Celent inulta — — — HORAT. Od. lib. iii. od. 3.

mitable propriety and force. *Chap. i. 6.* "For
" a nation is come up upon my land, strong and
" without number, whose teeth are the teeth of
" a lion, and he hath the cheek-teeth of a great
" lion."

Very poetically is such a swarm of Locusts, as
should produce the devastations ascribed to them,
called a nation, in the same manner as VIRGIL
uses the word concerning the bees,

The nation too is diff'rent as their kings *.

Nor let it seem strange that their teeth should
be called the teeth of a Lion, and their cheek-
teeth, the cheek-teeth of a great Lion, for the
teeth of Locusts are very sharp and strong; and
PLINY tells us, "that they bite through every
thing, and even the doors of houses †."

Verse 7. " He hath laid my vine waste, and
" barked my fig-tree; he hath made it clean
" bare, and cast it away; the branches thereof
" are made white." ^{to}

That the Locusts make this havoc upon trees
is a fact, and their mischief in this respect is
here most truly as well as most awfully de-
scribed. Dr CHANDLER, in his *Commentary on*
Joel ‡, observes, "that ἥπ properly signifies

* Ut binæ regum facies, ita corpora gentis.

VIRGIL. *Georgic.* lib. iv. ver. 95.

† *Omnia morsu erodentes, & fores quoque tectorum.* PLI-
NII *Nat. Hist.* lib. xi. cap. 29.

‡ CHANDLER on *Joel*, page 33.

“ to burn or foam with anger ; and that accordingly the word here used may signify, either that these Locusts should scorch or burn up the trees by their touching them, it being observed of them, that they scorch many things by their very touch, so that trees perish and wither by it : or else it may denote, that they shall reduce the trees to a scum, or cover them over with froth, and so cause them to perish or die. Thus the word is used, *Hosea* x. 7.

“ And I have observed, says the Doctor, of the caterpillar-kind, that they actually leave a sort of scum upon those plants and trees where they settle, which kills the branches upon which they lay it. And this is confirmed by a passage cited by BOCHART from MUFFETUS. They not only hurt by their biting corn, pastures, meadows, gardens and orchards, but also by a blackish, greenish, sharp, rank kind of dung ; and especially by a bilious and sour spittle, which, as they gnaw, they pour out of their mouths in great plenty +.”

The description of the invasion of this terrible army is renewed in *chap. ii. 3.* “ The land is as the garden of *Eden* before them, and behind them a desolate wilderness, yea, and nothing shall escape them.”

+ Nec solum morsu, segetibus, pascuis, pratis, hortis, pomarumque vocent ; sed etiam stercore item nigro, viridi, mordace, gravi, biliosaque imprimis atque acri saliva, quam multam ex ore inter rodendum fundunt. BOCHART. *de Animalibus*, lib. iv. cap. 4. p. 468.

No words can possibly express the ravages of an army of Locusts in livelier terror. The land is like a blooming paradise in their van, but they leave a desolate wilderness in their rear, so that no flowers, fruits, or verdure, shall escape their devastation.

Verse 4. "The appearance of them is as the appearance of horses, and as horsemen, so shall they run."

"They shall be like horses and horsemen for fierceness and rapidity."

Verse 5. "Like the noise of chariots on the tops of the mountains shall they leap, like the noise of a flame of fire that devours the stubble, as a strong people set in battle-array."

"The Locusts, says PLINY, fly with such a noise of their wings, that they might well be imagined to be a larger kind of flying creatures *." And BOCHART quotes REMIGIUS ALTISSIODORUS upon Joel, who says, "that they make such a sound in their flight, as may be heard at the distance of six miles." And that learned Writer produces a passage from CYRILL, who affirms, "that while the Locusts are eating the fruits of the earth, they make a noise like that of the wind driving the flames before it †."

Let

* *Tanto volant stridore, ut aliæ alites credantur.* PLIN. lib. xi. cap. 29.

† BOCHART. *ibid.* p. 475.

Let me add, what energy and ardor are there in the description of the noise which these creatures make when they are compared to the rattling of chariots upon the tops of mountains, to the crackling of fire consuming the stubble, and the shout of an army, drawn up in battle-array, to strike terror into their enemies?

Verse 7. "They shall run like mighty men,
" they shall climb the wall like men of war;
" and they shall march every one on his ways,
" and they shall not break their ranks."

They shall be swift and inconquerable, and shall scale your houses in defiance of all your opposition, and perform all this, like a marshalled army, without any confusion in their ranks. "They fly," says JEROM, in a passage quoted by BOCHART, "in such order by the disposition " and command of God, that every one keeps " his place, like the squares in a pavement, and " doth not deviate from it, if I may so speak, so " much as a point. Nor does JEROM speak this " from uncertain report, but as an eye-witness, " This, says he, we have lately seen in this pro- " vince, meaning *Palestine* *.

X 3

Verse

* Quod ita se habere his verbis afferit Hieronymus, tanto ordine, ex jubentis Dei dispositione, volitant; ut instar testicularum, quæ in pavimentis artificis manu, suum locum teneant, ut ne puncto quidem, ut ita dicam, declinent ad alteram. Neque ex incerta traditione id refert, sed tanquam testis *avtoritas*. Hoc nuper, inquit, in hac provincia (*Pales-*
tinæ) vidimus. BOCHART. *ibid.* 477.

Verse 8. " Neither shall they thrust one another; they shall walk every one in his path; and when they fall upon the sword, they shall not be wounded."

The sword is of great service as a defence against some enemies; but it will not at all avail for the deliverance of a country from the invasion of Locusts; and when they fall or pitch upon it, such is their natural agility, and such the hardness of the coat of mail that covers their bodies, that they are not wounded. " Other animals, says BOCHART, flee away at the sight of a man, but these animals of their own accord attack him. Accordingly, when a cloud of Locusts is coming, all persons retire into their houses, that they may not by going abroad provoke their rage. Nor is there the least prospect of repelling them by the sword. They are borne along by a blind impulse; nor do they dread the attack of the sword, or are they easily wounded by it, since by their own lightness, and the smallness of their bodies, they would elude any strokes that might be made at them: and besides, as it is justly observed by CLAUDIAN,

" Their native clothing fortifies their backs,
" And nature arms them with a coat of mail *."

* Reliqua enim animalia, viso homine, fugiunt; sed hæc hominem ultra impetunt. Proinde cum locustarum nubes ingruit, omnes in ædibus latent, ne, si prodeant, eas provocent.

Nec

Verse 9. " They shall run to and fro in the
 " city : they shall run upon the wall, they shall
 " climb up upon the houses ; they shall enter in
 " at the windows like a thief."

No places shall be secure from these bold invaders ; no mounds, no bulwarks, no strong and high walls shall stop their march ; and houses and secret chambers shall be infested with these noxious creatures, and nothing shall be able to prevent their entrance, or chase them away. " No height of walls, says THEODORET, who was an eye-witness of this plague of Locusts, is able to hinder their access. They will easily pass the walls, and, like thieves, enter by the windows into the houses ; things which we have often seen done by Locusts, for not only by flying, but by creeping up the walls, they enter through the windows into the houses †."

Verse 10. " The earth shall quake before them, the heavens shall tremble, the sun and the moon shall be dark, and the stars shall withdraw their shining." And *verse 11.* " The LORD shall utter his voice before his army, for his camp is very great, for he is strong that

X 4

" executes

Nec est quod armis intentatis has abigi posse speras. Feruntur enim cæco impetu, neque enses timent, aut iis facile salviantur. Sua scilicet levitate, & corpusculi tenuitate quosvis ictus elidunt. Præterea ut à Claudiano recte animadversum

— cognatus dorso durescit amictus,
 Armavit natura cutem —

BOCHART. *ibid.* 478.† BOCHART. *ibid.* 478.

" executes his word ; for the day of the LORD
 " is very great and very terrible, and who can
 " abide it ? "

" KIMCHI," says Dr. CHANDLER upon the place *, tells us, that " all these expressions are by way of similitude, to denote the greatness of the affliction occasioned by these Locusts, according to the usual custom of Scripture : and herein JEROM agrees with him, who tells us, that we are not to imagine that the heavens moved, or the earth shook ; but that these things seemed to be so through the greatness of their affliction and terror. Others expound the Metaphor in a different way. The earth, that is, the common people ; the sun, moon, and stars, their nobles and great men ; all ranks and degrees should be in the utmost consternation : but I see not," says the Doctor, " why these expressions may not have a more literal meaning, at least most of them." Accordingly we may thus interpret the passage. " The earth shall quake before them," really appear to do so through the continual motion of these creatures that overspread its face, or through the excessive fear and universal trembling of the inhabitants. " The heavens shall tremble ;" shall seem to tremble by the cloud of these insects waving their wings in the air, and flying hither and thither under the whole cope of heaven. " The sun and the moon shall be dark, and the stars shall withdraw their shining :"

How

* *Commentary on Joel*, page 52.

How literally true this prediction might be in such a plague of Locusts as the Prophet describes, *chap. ii.* 2. the invasion of " a great people and a strong, such an invasion as there had never been the like, neither should there be any more after it, even to the years of many generations," we may learn from the accounts given of the Locusts from PLINY, and from the *Chronicon* of HERMANUS CONTRACTUS.

PLINY's account is as follows. " Their eggs are destroyed by the rains in the spring, but in a dry spring there is a larger increase: they are driven away by the winds in swarms, and fall into seas and lakes. Perhaps this happens to them by accident, and not, as the ancients supposed, by their wings being wetted with the moisture of the night. The ancients also tell us, that they fly not by night through fear of the cold, not knowing that they will pass over wide seas, and, which may seem to us most wonderful, that they will endure hunger for several days together, for the sake of the provision of foreign countries. This plague is attributed to the anger of the Gods; for sometimes they are very great, and make such a noise with their wings, that you would suppose them to be a larger kind of flying creatures. They also darken the sun, while the people from below behold them with a painful solicitude, lest they should light upon their fields. Their strength is very great, and, as if it was a small matter to fly over the seas, they run through

" through immense tracts of land, and in the
 " harvest overspread the earth with a dreadful
 " cloud, burning up almost every thing only by
 " their touch, biting and eating through every
 " thing, even the doors of houses *."

In the *Chronicon* of HERMANUS CONTRACTUS, under the year 873, we are told, " that so great a multitude of Locusts of an unheard-of size coming from the east in swarms, after the manner of an army, passed through these countries (*Germany*) that for two whole months they often in their flight obscured the rays of the sun for the space of a mile, and in one hour destroyed all kinds of verdure upon an hundred or more acres, which being afterwards driven into the sea by the wind, and thrown up again by the waves, so corrupted

* Vernis aquis intereunt ova. Sicco vere major proventus. Gregatim sublatæ vento in maria aut stagna decidunt. Forte hoc casuque evenit, non, ut prisci existimavere, maledictis nocturno humore alis. Idem quippe nec volare eas noctibus propter frigora tradiderunt, ignari etiam longinqua maria ab iis transiri, continuata plurimum dierum (quod maxime miratur) fame quoque, quam propter externa pabula petere sciunt. Deorum iræ pestis ea intelligitur. Namque & grandiores cernuntur, & tanto velant pennarum stridore, ut aliæ alites credantur. Solemque obumbrant, sollicitè suspectantibus populis, ne suas operiant terras, sufficiunt quippe vires, & tanquam parum sit maria transisse, imminensos tractus permeant, diraque messibus contegunt nube, multa contactu adurentes: omnia vero morsu erudentes, & fores quoque tectorum. PLIN. *Nat. Hist.* lib. xi. cap. 29.

" the air with their stench, that they caused no
 " small pestilence †." . . . still our hand you'll . . .
 Such is the description of the plague of Locusts by the Prophet JOEL, and with such truth and precision is this most formidable judgment of the Almighty represented. That we may have a view of this *Hypotyposis* in its full strength and beauty, it may not be amiss to collect together all the verses upon which we have descended.
 " For a nation is come upon my land, strong
 " and without number, whose teeth are the teeth
 " of a lion, and he hath the cheek-teeth of a
 " great lion. He hath laid my vine waste, and
 " barked my fig-tree (or laid it to a scum) ; he
 " hath made it clean bare, and cast it away ;
 " the branches thereof are made white. The
 " land is as the garden of Eden before them,
 " and behind them a desolate wilderness ; yea,
 " and nothing shall escape them. The appear-
 " ance of them is as horses, and as horsemen, so
 " shall they run. Like the noise of chariots on
 " the tops of mountains shall they leap ; like
 " the noise of a flame of fire that devours the
 " stubble ;

† Tanta multitudo inauditæ magnitudinis locustarum ab oriente gregatim, more exercituum, veniens has pertransit regiones ; ut per duos continuos menses saepe radios solis per unius spatium milliarii volitantes obnubilarent ; & in una hora, quicquid in centum vel amplius jugeribus viride invenierunt, depascerentur ; & postea in mare vento actæ, & fluctu rejectæ, fœtore corrupto aere, non modicam gignerent pestilentiam. CANISII Thesauri Monument. Ecclesiast. edit. Antwerp. 1725. vol. iii.

" stubble ; as a strong people set in battle-array :
 " They shall run like mighty men ; they shall
 " climb the wall like men of war ; and they
 " shall march every one on his ways, and they
 " shall not break their ranks. Neither shall one
 " thrust another ; they shall walk every one in
 " his path : and when they fall upon the sword,
 " they shall not be wounded. They shall run to
 " and fro in the city : they shall run upon the
 " wall ; they shall climb up upon the houses :
 " they shall enter in at the windows like a thief.
 " The earth shall quake before them, the hea-
 " vens shall tremble ; the sun and moon shall
 " be dark, and the stars shall withdraw their
 " shining."

I shall conclude the instances of the *Hypotyposis* from the sacred Writings, after I have mentioned that very fine character of the good wife, so admirably delineated in *Proverbs* xxxi. from the 10th verse.

Among the female world we rarely find
 Th' harmonious beauties of a virtuous mind.
 But such a mind, whenever it appears,
 A richer radiance than the ruby wears.
 Her husband on her care secure relies,
 Nor wants the wealth the spoil of war supplies.
 Thro' all the long succession of her days
 She proves his constant blessing and his praise.
 The choicest flax and choicest wool she buys,
 And with delighted hands her spinning plies.
 Like merchant-ships that traverse ocean o'er,
 T' import the products of a foreign shore.

She

She her supplies from distant countries gains,
 And noble plenty thro' her household reigns.
 Before the night resigns its gloomy sway
 To the first glimpses of returning day,
 She rises, for the swains the meal prepares,
 Whose toils abroad demand their early cares,
 Then to her maidens gives the needful dole,
 And bids the stagnant wheels of labour roll.
 A spot of earth contiguous she surveys,
 Its produce and its value wisely weighs,
 And with her ample treasures buys the field,
 Or with the profits her employments yield.
 She on some sunny mountain plants her vines,
 To flourish there, and blush themselves to wines.
 Strength, like a girdle, binds her loins around,
 Her hands by action with fresh strength are crown'd:
 She finds the gains of traffic; hence by night
 She feeds her lamp with unconsuming light:
 Her distaff with the snowy fleece is full,
 And from her distaff runs the willing wool.
 She opens wide her hospitable door,
 And deals her daily bounties to the poor.
 When winter in relentless rigour reigns,
 Freezes the floods, and heaps with snow the plains,
 Her household's cloth'd against the driving storm,
 And scarlet is their noble uniform.
 Her rooms and couches glow with tap'stry gay,
 And silk and purple are her rich array.
 Her honour'd husband fills the judgment-seat,
 And shines distinguish'd where the elders meet.
 Fine linen, produce of her curious pains,
 She barters, and proportion'd profits gains.
 Girdles, thick-woven with resplendent gold,
 Her costly work, are to the merchants sold.

Her

Her robes are strength and honour. Future days
 Shall roll in blessings, and extend her praise.
 Her op'ning lips, divinest wisdom fills,
 And kindness thence, like ey'ning-dews, distils :
 Her house with wise economy she guides,
 And eats the bread which her own toil provides.
 Her children, form'd to virtue by her care,
 Bless her instructions, and her worth declare;
 Her husband too her high deserts will tell,
 And on the pleasing subject loves to dwell.
 How many daughters, deck'd with virtue's rays,
 Have shone their sex's dignity and praise ?
 But thou art Virtue's self ; their feebler light
 Transcending, as the moon the train of night.
 Favour how false, and sickle is its breath !
 And beauty soon must be destroy'd by death ;
 But she, who fears the L O R D , and treads his ways,
 Inherits an eternity of praise.
 The honours she deserves let all proclaim,
 In life, and death let blessings crown her name,
 Sacred to virtue, and to endless fame. }

§ 5. The use of the *Hypothosis* is very evident, since it enables us rather to see a person or thing, than only to hear a report about them ; and a lively and perfect picture of a person or fact is admirably adapted to engage and impress the minds of our hearers, and seize and command their passions.

“ Our pity, says QUINTILIAN, for cities taken
 “ by the enemy is increased by description. Un-
 “ doubtedly the person who acquaints us that a
 “ city is sacked, comprehends all the variety of
 “ fortune

" fortune which attends such a tragical event ;
 " but this short piece of intelligence slightly
 " touches the passions. But if you should open
 " all that is included in this single expression of
 " a city's being sacked, the flames would appear
 " spreading themselves through the houses and
 " temples, you would hear the crash of falling
 " edifices, and the commingled din of different
 " noises. Some would be seen flying they knew
 " not whither, and others clasping round their
 " relations in the last embraces. You would
 " hear the cries of women and children ; and be
 " shocked to see poor old men, that have unhappy
 " lingered out a life that must be closed in
 " such a tremendous fate. Here you would be-
 " hold the plunder of whatever was valuable,
 " whether sacred or profane. Some are running
 " off with the spoil ; others, in different quar-
 " ters of the city, are returning to it. Here
 " the captives bound in chains are driven before
 " their tyrants : the mother struggles hard to
 " keep her grasp of her infant ; and the very
 " conquerors themselves, where they find an ex-
 " traordinary booty, are fighting for their shares.
 " Though the facking of a city, as I have ob-
 " served, comprehends all these horrors, yet
 " how different is the mention of the thing in
 " general, to the distinct and particular repre-
 " sentation of such a direful catastrophe *?"

§ 6.

* Sic urbium captarum crevit miseratio. Sine dubio enim

§ 6. It may not be unserviceable to give some directions concerning the *Hypotyposis*. As,

(1) Let our descriptions be exact and faithful copies from nature. Dr YOUNG, in one of his notes upon his *Paraphrase on Part of the Book of Job*, observes, that “our judicious and sublime Author just touches the great points of distinction in each creature (the peacock, ostrich, &c.) and then hastens to another. A description is exact, when you cannot add but what is common to another thing, nor withdraw but something peculiarly belonging to the thing described. A likeness is lost in too much description, as a meaning often in too much illustration.”

(2) Let us know when we have said enough, and avoid tautology. If we aim to make a description large, let us beware that we do not exceed the limits of the subject. *not enim qui dicit expugnatam esse civitatem, complectitur omnia quæcumque talis fortuna recipit, sed in affectus minus penetrat brevis hic velut nuntius.* At si aperias hæc quæ verbo uno inclusa erant, apparebunt effusæ per domos ac templas flammæ, & ruentium tectorum fragor, & ex diversis clamoribus unus quidam sonus, aliorumque incerta fuga: alii in extremo complexu suorum cohærentes, & infantium seminarumque ploratus, & male usque in illum diem servati fato senes: tum illa profanorum sacrorumque direptio, efferentium prædas repetentiumque discursus, & acti ante suum quisque prædonem catenati, & conata retinere infantem suum mater, & sicubi manus lucrum est, pugna inter victores. Licet enim hæc omnia (ut dixi) complectatur eversio, minus est tamen totum dicere, quam omnia. QUINTIL. lib. viii. cap. 3. § 5.

not fall into a sameness of idea, whose dead fly will mar the beauties of the *Hypotyposis* with the judicious. OVID tells us, that at the deluge,

All things were sea :

A thought sublime in its own native simplicity ; but how does the Poet wretchedly tautologize, when he immediately adds,

The sea too had no shores *?

" LUCAN's description of the *Po*," says MR ADDISON, " wōuld have been very beautiful, had " he known where to have given over.

" The *Po*, that rushing with uncommon force,
 " O'ersets whole woods in its tumultuous course,
 " And, rising from *Hesperia*'s watry veins,
 " Th' exhausted land of all its moisture drains.
 " The *Po*, as sings the fable, first convey'd
 " Its wand'ring current thro' a poplar shade ;
 " For when young PHAETON mistook his way,
 " Lost and confounded in the blaze of day,
 " This river, with surviving streams supply'd,
 " When all the rest of the whole earth was dry'd,
 " And nature's self lay ready to expire,
 " Quench'd the dire flame that set the world on fire †.

" The

* Omnia pontus erant. Deerant quoque littora ponto.

OVID. *Metamorph.* lib. i. ver. 292;

† Quoque magis nullum tellus se solvit in amnem

Eridanus, fractasque evolvit in æquora sylvas,

Hesperiamque exhaustit aquis : hunc fabula primum

" The Poet's reflections follow,

" Nor would the *Nile* more watry stores contain,

" But that he stagnates on his *Libyan* plain ;

" Nor would the *Danube* run with greater force,

" But that he gathers in his tedious course

" Ten thousand streams, and, swelling as he goes,

" In *Scythian* seas the glut of rivers throws *.

" That is, says SCALIGER, the *Po* would be

" bigger than the *Nile* and *Danube*, if the *Nile*

" and *Danube* were not bigger than the *Po*.

" What makes the Poet's remark the more im-

" proper, the very reason why the *Danube* is

" greater than the *Po*, as he assigns it, is that

" which really makes the *Po* as great as it is ;

" for, before its fall into the gulph, it re-

" ceives into its channel the most considerable

" rivers of *Piedmont*, *Milan*, and the rest of *Lom-*

" *bardy* †."

Populea fluvium ripas umbrassee corona :

Cumque diem primum transverso limite ducens

Succendit Phaeton flagrantibus æthera loris ;

Gurgitibus raptis, penitus tellure perusta,

Hunc habuisse pares Phœbeis ignibus undas.

Lib. ii. ver. 408.

* *Non minor hic Nilo, si non per plana jacentis*

Ægypti Libycas Nilus stagnaret arenas.

Non minor hic Istro, nisi quod dum per permeat orbem

Ister, casuros in quælibet æquora fontes

Accipit, & Scythiacas exit non solus in undas.

Ibid. ver. 416.

† ADDISON'S *Travels*, p. 73. Octavo edition.

I will add another passage from the same ingenious Writer: " OVID, says he, seems particularly pleased with the subject of this story (the story of NARCISSUS) but has notoriously fallen into a fault he is often taxed with, of not knowing when he has said enough, by his endeavouring to excel. How has he turned and twisted that one thought of NARCISSUS's being the person beloved, and the lover too!"

" Cunctaque miratur quibus est mirabilis ipse.
 " — Qui probat, ipse probatur.
 " Dumque petit petitur, pariterque incendit, & ardet.
 " Ante oculos idem qui decipit incitat error.
 " Perque oculos perit ipse suos —
 " Uxor amore mei, flamas moveoque feroque, &c. *

(3) In our descriptions, let us not be minute and particular in gathering up every circumstance, especially if our subject be great and solemn. Of this fault the following lines may perhaps be justly accused, where Sir RICHARD BLACKMORE, in a description of hell, says,

In flaming heaps the raging ocean rolls,
 Whose livid waves involve despairing souls;
 The liquid burnings dreadful colours shew,
 Some deeply red, and others faintly blue †.

And who would have imagined, that in so great an event as the conflagration of the world by PHAETON's madness, and which OVID so well

Y 2

describes

* ADDISON's *Miscellanies*, vol. i. page 250.

† Prince ARTHUR, page 196.

describes in a grandeur suitable to the occasion, we should find such little incidents, such trifials, if I may so speak, as that *the swans grew warm in the stream of Cayster*, and that *the dolphins durst not leap up from the waters**?

(4) Let the words of our description, as nearly as possible, answer our ideas. Let harsh ideas be conveyed in harsh words, magnificent ideas in sonorous language, gentle ideas in a smooth style, swiftness in short and quick, and slowness in heavy and long-extended periods.

*Tis not enough, no harshness gives offence:
The sound must seem an echo to the sense.
Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows:
But when loud surges lash the sounding shore,
The hoarse, rough verse should, like a torrent, roar.
When AJAX strives some rock's vast weight to throw,
The line too labours, and the words move slow;
Not so when swift CAMILLA scours the plain,
Flies o'er th' unbending corn, and skims along the plain.*

Instances of this kind might be produced in great variety, but the following shall suffice. HOMER, in verses amazingly suitable to the sense, describes the labours of SISYPHUS, in his

heaving
more & ri and barmi and hollow chw
* *Flumineæ volucres medio caluere Caystro.* *Metamorph. lib. ii. ver. 253.*
— Nec se super æquora curvi
Tollere consuetas audent delphines in auras.

Ibid. ver. 265.

† POPE'S *Essay on Criticism*, line 363.

heaving the stone up the hill, its immediate return from the top to the bottom of the mountain, and the renewal of his fruitless toils.

Καὶ μεν Σισυφοῦς εἰσεῖδον, χράτερ αλγεῖ εχούτα,
Δααν βαγαζοία πελωπίου αμφοτεροῖν.
Ητοι ο μεν, σκηριπλόμεν^θ. Χερσὶ τε ποσὶ τε
Δααν αὐτῷ οὐδεσκε ώστι λοφῷ· αλλ' οὐτε μελλος
Ακρον ὑπερβαλλειν, τοτ' αποσρεψασκε χραταῖς.
Αὐτὸς επειλε πεδονδε κυλινδεῖο λαας αναιδης.
Αὐταρ οὐ' αὐτῷ οὐδεσκε τιλαινομεν^θ. κατα δ' οδρως
Ερρεει εκ μελεων, κούη δ' εκ χρατ^θ ορως; †.

I have attempted to do justice to the great Poet's description, in the following translation :

There I saw SISYPHUS, in toils immense,
Straining and tugging with th' enormous stone,
With hands and feet exerting all their strength,
Up the high hill he drives the pond'rous load,
And gains the top : but scarce the top is gain'd,
Ere the huge orb rebellious back results,
Whirls with impetuous fury down the steep,
And bounding thunders thro' the vales below.
His unavailing task the wretch renewes ;
Sweat bathes his limbs, and dust in clouds ascends.

In *Isaiah* lxiii. 1---3. we have the following description. " Who is he that comes from Edom,
" with died garments from Bozrah ? This that
" is glorious in his apparel, travelling in the
" greatness of his strength ? I that speak in righ-

Y 3

^{ss} teousness,

† HOMER. *Odyss.* lib. ii. ver. 592.

" teousness, mighty to save. Wherefore art thou
 " red in thine apparel, and thy garments like
 " him that treads in the wine-vat? I have trod-
 " den the wine-pres alone, and of the people
 " there was none with me: for I will tread them
 " in mine anger, and trample them in my fury;
 " and their blood shall be sprinkled upon my
 " garments, and I will stain all my raiment."

Upon this passage the very ingenious Doctor LOWTH thus expresses himself*. " It would be
 " blameable in us to pass over in silence that
 " noble and superlatively magnificent image of
 " the divine vengeance taken from a wine-pres,
 " and frequently adopted by the sacred Poets,
 " but never so much as attempted in any other
 " poesy. But with what colours of the *Latin*
 " tongue shall we be able to represent what
 " is impossible to be properly exhibited in any
 " other than the native language? With what
 " touches shall we furnish only a slight sketch of
 " that description, in which the Prophet ISAIAH
 " has painted the Messiah as an avenger?

" — Ille patris vires indutus & iram,
 " Dira rubens graditur, per stragem & fracta potentum
 " Agmina,

* Religio est hoc in loco silentio transire egregiam, & supra
 modum magnificam ultionis divinæ imaginem ductam à torcu-
 lari, sæpiusque à sacris vatibus usurpatam; sed quam nulla
 alia poesis ausa est vel attigisse. Quibus autem Latini sermo-
 nus coloribus ea exprimere possumus, quæ nisi suis dignè ex-
 hiberi omnino nequeunt? Quibus lineamentis vel tenuem um-
 bram ejus descriptionis effingere, qua Isaias depinxit Messiam
 vindicem? *Praelect. Academic.* p. 61.

" Agmina, prona solo; prostratisque hostibus ulti
 " Insultat; ceu proela novo spumantia musto
 " Exercens, salit attritas calcator in uvas,
 " Congestamque struem subigit: cæde atra recenti
 " Crura madent, rorantque inspersæ sanguine vestes."

I cannot but think that these lines are very happy in expressing the ideas they contain; and it would be a pleasure to me if I could as successfully render them into *English*.

He with his Father's strength and terrors arm'd,
 His face all glowing with vindictive flames,
 Marches thro' slaughter, o'er his routed foes,
 All prostrate on the ground, and treads them down,
 Exulting in his vengeance; as the hind
 Tramples the pres, foaming with floods of wine,
 O'er the crush'd clusters bounds, and the huge heap
 Levels beneath his feet: the victor's steps
 Are mark'd with reeking gore, the purple drops
 Stain all his robe, and from its skirts distil.

Nor is our *English* language destitute of similar beauties, or utterly incapable of furnishing words that shall correspond with our ideas,

What think we of the following lines in Dr AKENSIDE's poem, intitled, *The Pleasures of Imagination*?

Down the steep windings of the channell'd rock,
 Remurm'ring rush'd the congregated floods
 With hoarser inundation; till at last
 They reach'd a grassy plain, which, from the skirts
 Of that high desert, spread her verdant lap,
 And drank the gushing moisture, where confin'd

In one smooth current, o'er the liliéd vale

Clearer than glass it flow'd — *

But perhaps there is not a passage that can be met with, in which there is such a conformity in the sound to the sense, as in the poem of MR DYER, intitled, *The Ruins of Rome*.

Deep lies in dust the *Theban* obelisk

Immense along the waste; minuter art,

Gliconian forms, or *Phidian*, subtly fair

O'erwhelming; as th' immense Leviathan

The finny brood, when near *Ierne's* shore

Out-stretch'd, unweildy, his island length appears

Above the foamy flood. Globose and huge,

Gray-mould'ring temples swell, and wide o'ercast

The solitary landscape, hills, and woods,

And boundless wilds; while the vine-mantled goats

The pendent goats unveil, regardless they

Of hourly peril, tho' the clefted domes

Tremble to ev'ry wind. The pilgrim oft

At dead of night, 'mid his oraifon hears,

Aghast, the voice of time, disparting tow'rs

Tumbling all precipitate, down-dash'd,

Rattling around, loud-thund'ring to the moon †.

* Book ii. line 281.

† *Ruins of Rome*, line 26.

C H A P T E R XX.

The PROSOPOPEIA considered.

§ 1. *The Prosopopeia branched into its several kinds.*
 § 2. *Instances of good and bad qualities of the mind, or the passions and appetites of human nature being described as real and distinct persons, from Silius Italicus, Ovid, Spenser, Blackmore, and Milton.* § 3. *Examples of clothing with corporeal forms, or endowing with speech and action imaginary beings, or general notions and abstracted ideas, from Young, Virgil, Cicero, and Milton.* § 4. *Instances from Cicero, of persons silent introduced as speaking, and persons deceased as persons living.* § 5. *Examples of countries, woods, rocks, rivers, temples, and other inanimate beings, assuming the powers and properties, and expressing the motions of living, and sometimes reasonable beings, from Milton, Pope, Spenser, Cicero, and Virgil.* § 6. *Various instances of the Prosopopeia from Scripture.* § 7. *Remarks and Observations upon this Figure.*

§ 1. **T**H E *Prosopeia* * is a Figure which consists in describing good and bad qualities of the mind, or the passions or appetites of human nature as real and distinct persons; in clothing with corporeal forms, or endowing with speech and action imaginary beings, or general notions and abstracted ideas; in introducing persons silent as speaking, or persons deceased as living; and in making rocks, woods, rivers, temples, and other inanimate beings, assume the powers and properties, and express the emotions of living, and even reasonable creatures.

§ 2. A *Prosopeia* consists in describing good and bad qualities of the mind, or the passions and appetites of human nature as real and distinct persons.

Thus Virtue and Pleasure are represented by SILIUS ITALICUS as two females, in different appearances and of opposite parties, courting the regards of young SCIPIO. Though the passage is large, yet perhaps the beauty may more than atone for its length.

In a gay bow'r, contiguous to his seat,
Th' illustrious youth beneath a laurel-shade
Reclin'd, and in his pensive breast revolv'd
The public weal: when, lo! before his view
In stature far surpassing human size,
VIRTUE and PLEASURE from their airy tour,
Alighting stood; one on his better hand,

The

* From *προσωπεία* and *προσειν*, the *fiction of a person*.

The other on his left. Around the brows
 Of PLEASURE aromatic odours breath'd,
 In loose ambrosial ringlets wav'd her hair ;
 Her vest with *Tyrian* purple glow'd, adorn'd
 With interwoven gold, her forehead wore
 A rich embroid'ry, and her roving eyes
 In sudden glances shot lascivious fires.
 Reverse was the appearance VIRTUE made ;
 Rough was her front ; her locks uncomb'd ; her look
 A thoughtful majesty express'd ; her air
 And gait were almost masculine, but mix'd
 With an ingenuous modesty, and down
 From her high shoulders flow'd a snowy vest.
 PLEASURE the blooming stripling first accosts,
 And on her proffers for success relies.

“ Whence, whence this madness, amiable youth ?
 “ Are *Cannæ*'s carnage, the ensanguin'd *Po*,
 “ And the *Mæonian* lake, more throng'd with death
 “ Than the black *Stygian* pool, are these effac'd
 “ From thy remembrance, that thou need'st must tempt
 “ Amidst the dreadful slaughter of the field
 “ Untimely fate ! Would you in peace enjoy
 “ *Atlantic* kingdoms and imperial domes,
 “ Strive not with danger, nor expose your life
 “ To hostile weapons, and the storms of war.
 “ VIRTUE, that knows no mercy, will command
 “ To mow down armies, and to rush thro' flames.
 “ Thus to the shade, she immaturely hurl'd
 “ Your uncle, fire, PAULUS, profuse of life,
 “ The DECII, and a countless train besides ;
 “ And now she writes their names upon their urns,
 “ And builds them lofty pyramids of praise,
 “ While their pale ghosts, insensible of fame,
 “ Are wand'ring thro' the dreary realms below.

“ Follow

" Follow my better counsel, lovely youth,
 " Then shall thy life in one soft tenor run :
 " No trump shall wake thee starting from thy couch,
 " No northern snows shall chill thy tender limbs,
 " Nor shalt thou sweat with *Cancer's* raging heats,
 " Nor spread thy frugal table on the grass.
 " Distain'd with purple gore ; no parching drought,
 " No dust in arms, no toils with terrors mix'd,
 " Shall discompose thy peace ; but ev'ry day,
 " And ev'ry hour shall o'er thee glide serene,
 " And the soft series of my balmy joys
 " Shall give the promise of extended age.
 " What fountains do th' indulgent Gods provide
 " Of pleasures streaming for the good of man,
 " Such as themselves possess, whose endless date
 " Is all one cloudless, unmolested peace ?
 " I match'd ANCHISES with the *Queen of Love*,
 " And hence the founder of your race arose :
 " I taught the am'rous Sire of Gods and men
 " In shapes of birds and bulls to masquerade,
 " And to his wishes gain th' unguarded fair.
 " Then hear my voice : thy life is on the wing,
 " And when 'tis past can be recall'd no more.
 " With what rapidity do months, days, hours,
 " Rush to oblivion ; but the memory
 " Of the full bliss with which I crown their flight
 " Still lives. How many on the verge of life
 " Have mourn'd they drank so sparing of my joys ?"

She spoke, and ended her mellifluous lore,

Next VIRTUE. " What, shall meretricious arts

" Seduce a blooming youth to guilt and shame,

" With reason by the Deities endow'd,

" And the celestial seeds of pow'rs divine ?

" As much as Gods surpass the human race,

wollo'

" So

" So much the human race surpasses brutes.
 " The truly virtuous are by nature form'd.
 " Divinities, t' adorn and bless mankind;
 " But minds in sensuality immers'd,
 " By an irrevocable law are doom'd
 " To hell, to horrors, and to endless night.
 " Souls, conscious of their origin divine,
 " And acting worthy their ethereal birth,
 " Enter the gates of heav'n expanded wide
 " For their admission, when they quit their clay.
 " Why should I tell how HERCULES subdu'd
 " Each foe, each danger that withstood his course?
 " Or how great BACCHUS, loaden with the spoils,
 " Grasping the standards of the vanquish'd east,
 " Rode thro' the towns in his triumphal car.
 " Drawn by his tigers, bent beneath his yoke?
 " Or why should I relate the brave exploits,
 " The high rewards of LEDA's famous twins,
 " Invok'd as Gods by sailors in distress,
 " Toss'd by the mountain-surges of the main?
 " Or shall I set your ROMULUS in view,
 " Who 'scap'd the lot of mortals, and upsoar'd
 " On his own merits to the bless'd abodes?
 " How has th' almighty Artist fashion'd man
 " With an erected shape, and brow sublime,
 " To view and comprehend his native skies?
 " While birds and beasts, and monsters of the wood,
 " Grov'ling and prone, pore ever on the ground,
 " Nor lanch one wish, one thought to realms on high.
 " If you improve the favours of the Gods,
 " Soon shall you mount upon the wings of fame,
 " The admiration and the praise of all.
 " Reflect with me upon the rise of *Rome*:
 " So weak at first she wanted pow'r to crush.

" *Fidena,*

" *Fidena*, menacing destructive war,
 " So small, that all her wishes were confin'd
 " T' enjoy her own asylum's narrow spot,
 " But thro' her valour and resistless arms,
 " She to a matchless height of glory soar'd:
 " Peruse the records of eventful time,
 " How many cities once supremely bless'd;
 " By lux'ry fapp'd, in desolations lie:
 " No anger of the Gods, no darts, no foes,
 " Have heap'd such baleful mischiefs on the world,
 " O PLEASURE! as thy dire im poison'd sweets!
 " Thee *Drunkenness* attends with brainless roar,
 " Thee *Prodigality* with thoughtless waste,
 " And round thee *Infamy* perpetual flies
 " On gloomy wings, and execrates thy way:
 " But *Praise* and *Glory* wait upon my steps,
 " The shouts, the thunders of immense applause;
 " And *Vict'ry*, clapping her resplendent plumes,
 " In laurell'd triumph will conduct my sons,
 " My fav'rites, to their thrones above the stars.
 " Sacred my mansion, and it stands sublime,
 " Built on a mountain: hard and rough th' ascent,
 " (The truth, the honest truth I choose to tell,
 " And scorn all subterfuges, all disguise)
 " And sweat and labours must the summit gain.
 " All, all of which will amply be repaid
 " At thine arrival: from the tow'ring height
 " Down shalt thou glance thine eyes upon mankind,
 " Wand'ring inglorious in the vales below.
 " What dignity, what happiness are here!
 " Not the poor dow'ry which the fickle hand
 " Of *Fortune* throws, and then at will resumes.
 " 'Tis true you must experience the reverse
 " Of the voluptuous life that PLEASURE boasts.
" Stretch'd

" Stretch'd on the ground, and open to the sky,
 " You must be oft awake at midmost night,
 " Chill penury and cold must be despis'd ;
 " Inviolably too you must adhere
 " To Justice, and in all you enterprise
 " Must think each action by the Gods is seen.
 " You first, whene'er your country's danger calls,
 " Must seize your arms, first scale the hostile tow'rs,
 " And neither swords nor bribes must stop your way.
 " In recompence for these heroic deeds,
 " No purple vesture from the *Tyrian* loom,
 " No costly unguents to perfume your hair,
 " Shall be my dow'r : I'll give you to subdue
 " That enemy, who with incessant wars
 " Exhausts your empire, till at length you lay,
 " When *Carthage*' tow'rs are humbl'd in the dust,
 " Your glorious laurel in the lap of JOVE."

So VIRTUE in celestial raptures spoke,
 And to her int'rest won the stripling's soul ;
 Fir'd with the great examples she produc'd,
 And by his smiles consenting to her voice,
 PLEASURE, incens'd to see herself despis'd,
 And all her proffer'd boons, exclaim'd aloud :
 " Repuls'd, no longer I vouchsafe to stay ;
 " Ere long my reign, my blissful reign arrives,
 " When *Romans*, into emulation fir'd,
 " Shall strive who best shall my commands obey ;
 " Who with the brightest honours deck my brows."

She said, and shaking her ambrosial curls,
 Back to the skies on agil pinions flew.
 Full of th' advices VIRTUE gave, the youth
 Feels all his bosom pant with great designs,
 Inflam'd with VIRTUE's charms, and VIRTUE's dow'r,
 And to the senate instantly repairs,

Where

Where unsolicited he asks to lead
The *Roman* legions, and commence the war *.

- * Has, lauri residens juvenis viridante sub umbra,
Ædibus extremis volvebat pectore curas :
Cum subito assistunt, dextra lœvaque per auras
Allapsæ, haud paullum mortali major imago,
Hinc virtus, illinc virtuti inimica voluptas.
Altera Achæmenium spirabat vertice odorem,
Ambrosias diffusa comas, & veste resplendens,
Ostrum qua fulvo Tyrium suffuderat auro :
Fronte décor quæsus acu, lascivaque crebras
Ancipiti motu jaciebant lumina flamas.
Alterius dispar habitus, frons hirta, nec unquam
Composita mutata coma : stans vultus, & ore
Incessuque viro propior, lætique pudoris,
Celsa humeros niveæ fulgebat stamine pallæ.
Occupat inde prior, promissis fisa, voluptas.
“ Quis furor hic, non digne puer, consumere bello
“ Florem ævi ? Cannæne tibi, graviorque palude
“ Mæonius Stygia lacus excessere, Padusque ?
“ Quem tandem ad finem bellando fata lacestes ?
“ Tune etiam tentare paras Atlantica regna,
“ Sidoniaisque domos ? moneo, certare periclis
“ Desine, & armisonæ caput objectare procellæ.
“ Ni fugis hos ritus, virtus te sœva jubebit
“ Per medias volitare acies, mediosque per ignes.
“ Hæc patrem patruumque tuos, hæc prodiga Paullum,
“ Hæc Decios stygias Erebi detrusit ad undas :
“ Dum cineri titulum, memorandaque nomina bustis
“ Prætendit, nec sensuræ, quid gesserit, umbræ.
“ At si me comitere, puer, non limite duro
“ Jam tibi decurrit concessi temporis ætas.
“ Haud unquam trepidos abrumpet buccina somnos :
“ Non glaciem Arctoam, non experire furentis
“ Ardorem Cancri, nec mensas sœpe cruento
“ Gramine compostitas ; aberunt sitis aspera, & haustus
“ Sub galea pulvis, partique timore labores :
“ Sed current albusque dies, horæque serenæ ;

“ Et

" Et molli dabitur vietū sperare senectam.
 " Quantas ipse Deus laetos generavit in usus
 " Res homini, plenaque dedit bona gaudia dextra !
 " Atque idem, exemplar lenis mortalibus ævi,
 " Imperturbata placidus tenet otia mente.
 " Illa ego sum, Anchisæ Venerem Simoentis ad undas
 " Quæ junxi, generis vobis unde editus auctor.
 " Illa ego sum, verti Superum quæ fæpe parentem
 " Nunc avis in formam, nunc torvi in cornua tauri.
 " Huc adverte aures. Currit mortalibus ævum,
 " Nec nasci bis posse datur: fugit hora, rapitque
 " Tartareus torrens; ac secum ferre sub umbras,
 " Si qua animo placuere, negat. Quis luce suprema
 " Dimississe meas fero non ingemit horas?"
 Postquam conticuit, finisque est addita dictis,
 Tum Virtus: " Quasnamque juvenem florentibus, inquit,
 " Pellicis in fraudes annis, vitæque tenebras,
 " Cui ratio & magnæ cœlestia semina mentis
 " Munere sunt concessa Deum? mortalibus alti
 " Quantum cœlicolæ, tantumdem animalibus isti
 " Præcellunt cunctis: tribuit namque ipsa minore
 " Hos terris natura Deo; sed foedere certo
 " Degeneres tenebris animas damnavit avernis.
 " At quis ætherei servatur feminis ortus
 " Cœli porta patet. Referam quid cuncta domantem
 " Amphitryoniaden? Quid, cui, post seras & Indos
 " Captivo Liber cum signa referret ab Euro,
 " Caucaseæ cursum duxere per oppida Tigres?
 " Quid suspiratos magno in discrimine Nautis.
 " Ledæos referam fratres, veltrumque Quirinum?
 " Nonne vides, hominum ut celos ad sidera vultus
 " Sustulerit Deus, ac sublimia fixerit ora?
 " Cum pecudes, volucrumque genus, formasque ferarum,
 " Segnem atque obscènam passim stravisset in alvum.
 " Ad laudes genitum, capiat si munera Divum
 " Felix, ad laudes hominum genus. Huc, age, paullum
 " Aspice, nec longe repetam, modo Roma minanti
 " Impar Fidenæ, contentaque crescere asylo,
 " Quo se extulerit dextris; idem aspice, late
 " Florentes quondam luxus quas verterit urbes.

" Quippe nec ira Deum tantum, nec tela, nec hostes,
 " Quantum sola noces animis illapsa voluptas.
 " Ebrietas tibi fida comes, tibi luxus, & atris
 " Circa te semper volitans infamia pennis :
 " Mecum honor, ac laudes, & læto gloria vultu,
 " Et decus, ac niveis victoria concolor alis.
 " Me cinctus lauro producit ad astra triumphus.
 " Casta mihi domus, & celso stant colle Penates :
 " Ardua saxo perducit semita clivo.
 " Asper principio, nec enim mihi fallere mos est,
 " Prosequitur labor. Annitendum intrare volenti ;
 " Nec bona censendum, quæ fors infida dedisse,
 " Atque eadem rapuisse valet. Mox celsus ab alto
 " Infra te cernes hominum genus. Omnia contra
 " Experienda manent, quam spondet blanda voluptas.
 " Stramine projectus duro patiere sub astris
 " Insomnes noctes, frigusque famemque domabis.
 " Idem iustitiæ cultor, quæcumque capesses,
 " Testes factorum stare arbitrabere Divos.
 " Tunc, quoties patriæ rerumque pericula poscent
 " Arma feres primus : primus te in mœnia tolles
 " Hostica : nec ferro mentem vincere, nec auro.
 " Hinc tibi non Tyrio vitiatas murice vestes,
 " Nec donum deforme viro fragrantis Amomi ;
 " Sed dabo, qui vestrum sævo nunc Marte fatigat
 " Imperium superare manu, laurumque superbam
 " In gremio Jovis excisis deponere Pœnis."
 Quæ postquam cecinit sacrato pectore virtus,
 Exemplis lætum vultuque audita probantem
 Convertit juvenem : sed enim indignata voluptas
 Non tenuit voces. " Nil vos jam demoror ultra,
 " Exclamat. Venient, venient, mea tempora quondam,
 " Cum docilis nostris magno certamine Roma
 " Serviet imperiis, & honos mihi habebitur uni."
 Sic quassans caput in nubes se sustulit atras.
 At juvenis, plenus monitis, ingentia corde
 Molitur, jussæque calet virtutis amore.
 Ardua rostra petit, nullo fera bella volente,
 Et gravia ancipitis depositit munera Martis.

OVID has in like manner turned *Envu* into a person, and thus describes the habitation, temper, and employment of the fiend.

MINERVA wings her way to *Envu*'s seat,
 Besmear'd with clotted gore. A cave profound
 Her habitation, where no chearing beam,
 Nor soft *Eteian* breezes ever come,
 But unrelenting cold, and rayless night
 In everlasting horrors there reside.
 Soon as the Goddess at the place arriv'd,
 She stood before the gates, whose rusty bolts
 Entrance debarr'd, and smote them with her spear.
 The doors flew open, when within she saw
Envu on vipers feeding, whence new strength,
 New rage her vices gain : MINERVA turn'd
 Her eyes away, and sick'ned at the sight.
 Slowly the fiend arose, and, from her mouth
 Dropping her serpents half-devour'd, she trail'd
 With tardy steps her meagre corps along.
 Soon as she saw the heav'nly visitant,
 Radiant in arms and lineaments divine,
 Deep from her breast she heav'd an heavy sigh :
 Pale was her count'nance, ghastly was her form,
 Askance she threw her eye ; an iron rust
 Canker'd her vip'rous teeth ; her heart was gall ;
 And a sharp venom blister'd all her tongue.
 Except at misery she never smil'd ;
 Her ever-wakeful eyes enjoy no rest ;
 Griev'd at success, she inly pines away ;
 Tho' while she others wounds, she wounds herself,
 Her own eternal curse. PALLAS abhor'd
 The hag, but yet in brief her mind reveal'd :
 " With your whole plague infest the inmost pow'r's

" Of one of CECROPS' daughters: 'Tis my will ;
 " AGLAUROS is her name." No more she spoke ;
 But struck her sounding spear against the ground,
 And mounted from it to her native skies :
 ENVY beheld, and, with distorted eye
 Pursu'd her progress, mutt'ring to herself
 Her grief, the Goddess must her wish attain ;
 Then takes her staff, with knotted thorns intwin'd,
 And with a pitchy cloud encompass'd round,
 She rides the skies ; the meadows as she pass'd
 Wither'd, the herbs were blighted, and the tops
 Of mountains felt her defolating pow'r.
 Houses, and towns, and nations in her flight
 Were poison'd with her breath ; and now appears
 Within her view *Athens*, a city crown'd
 With arts, with riches, and the joys of peace.
 Scarce could the fiend suppress the rising tear,
 Because no mis'ry met her wide survey,
 Mis'ry, the only solace of her soul *.

* Protinus Invidiæ nigro squallentia tabo
 Tecta petit. Domus est imis in vallis antri
 Abdita, sole carens, non ulli pervia vento ;
 Tristis, & ignavi plenissima frigoris ; & quæ
 Igne vacet semper, caligine semper abundet.
 Huc ubi pervenit belli metuenda virago
 Confitit ante domum, neque enim succedere tectis
 Fas habet, & postes extrema cuspide pulsat.
 Concussæ patuere fores. Videt intus edentem
 Vipereas carnes, vitiorum alimenta suorum,
 Invidiam ; visaque oculos avertit. At illa
 Surgit humo pigra ; semesarumque relinquit
 Corpora serpentum ; passuque incedit incerti.
 Utque Deam vidit formaque armisque decoram,
 Ingemuit ; vultumque ima ad suspiria duxit,
 Pallor in ore sedet ; macies in corpore toto :

We have, if my judgment does not mislead me, a very beautiful train of *Prosopeias* in SPENSER's *Fairy Queen*, in which he represents *Idleness, Gluttony, Lechery, Avarice, Envy, and Wrath*, as so many Counsellors, riding upon six unequal beasts that drew the coach of LUCIFERA, or *Pride*.

But this was drawn of six unequal beasts,
On which her six sage counsellors did ride,

Taught to obey their bestial beheasts †,
With like conditions to their kind apply'd :
Of which the first, that all the rest did guide,

Z 3

Was

Nusquam recta acies ; livent rubigine dentes :
Pectora felle virent ; lingua est suffusa veneno.
Risus abest ; nisi quem visi movere dolores.
Nec fruitur somno, vigilacibus excita curis ;
Sed videt ingratos, intabescitque videndo,
Successus hominum : carpitque & carpitur unâ ;
Suppliciumque suum est. Quamvis tamen oderat illam,
Talibus adfata est breviter Tritonia dictis.
Infice tabe tua natarum Cecropis unam.
Sic opus est. Aglauros ea est. Haud plura locuta
Fugit, & impressâ tellurem repulit hasta.
Illa Deam obliquo fugientem lumine cernens
Murmura parva dedit ; successurumque Minervæ
Indoluit ; baculumque capit ; quod spinea totum
Vincula cingebant ; adopertaque nubibus atris,
Quacunque ingreditur, florentia proterit arva,
Exuritque herbas, & summa cacumina carpit :
Afflatusque suo populos, urbesque, domosque
Polluit : & tandem Tritonida conspicit arcem
Ingeniis, opibusque, & festa pace virentem :
Vixque tenet lacrymas ; quiq; nil lacrymabile cernit.

OVID. *Metamorph.* lib. ii. ver. 760.

† Commands.

Was sluggish IDLENESS, the nurse of sin ;
 Upon a slothful ass he chose to ride,
 Array'd in habit black, and amis * thin,
 Like to an holy monk, the service to begin.
 And in his hand his portress † still he bare,
 That much was worn, but therein little red :
 For of devotion he had little care,
 Still drown'd in sleep, and most of his days dead ;
 Scarce could he once uphold his heavy head,
 To looken whether it were night or day.
 May seem the wain was very evil led,
 When such an one had guiding of the way,
 That knew not whether right he went, or else astray.
 From worldly cares he did himself esloin ‡,
 And greatly shunned manly exercise ;
 For every work he challenged effoin ||
 For contemplation sake : yet otherwise
 His life he led in lawless riotise § ;
 By which he grew to grievous malady :
 For in his lustless ** limbs thro' evil guise ††
 A shaking fever reign'd continually :
 Such one was IDLENESS, first of this company.
 And by his side rode loathsome GLUTTONY ;
 Deformed creature, on a filthy swine,
 His belly was up-blown by Luxury ;
 And †† eke with fatness swollen were his eyne ||| :
 And, like a crane, his neck was long and fine ;

With

* Apparel. † A Prayer book, or pocket-book of devotion. ‡ To withdraw to a distance. || Excuse. § Riot, debauchery. ** (That is, not lusty) weak. †† Form, habit, condition. †† Also. ||| Eyes.

With which he swallow'd up excessive feast,
 For want whereof poor people oft did pine :
 And all the way, most like a brutish beast,
 He spewed up his gorge, that all did him detest.

In green vine leaves he was right fitly clad,
 For other clothes he could not wear for heat ;
 And on his head an ivy garland had,
 From under which fast trickled down the sweat :
 Still as he rode, he somewhat still did eat,
 And in his hand did bear a bouzing can,
 Of which he supt so oft, that on his seat
 His drunken corse he scarce upholden can ;
 In shape and life more like a monster than a man.

Unfit he was for any worldly thing,
 And eke unable once to stir or go,
 Not meet to be of counsel to a king,
 Whose mind in meat and drink was drowned so,
 That from his friend he seldom knew his foe :

Full of diseases was his carcass blue,
 And a dry dropsy thro' his flesh did flow ;
 Which by mis-diet daily greater grew :
 Such one was GLUTTONY, the second of that crew.

And next to him rode lustful LECHERY,
 Upon a bearded goat, whose rugged hair,
 And whally * eyes, the sign of jealousy,
 Was like the person's self whom he did bear :
 Who rough, and black, and filthy did appear,
 Unseemly man to please fair lady's eye ;
 Yet he of ladies oft was loved dear,
 When fairer faces were bid standen by :
 O who does know the bent of womens fantasie !

In a green gown he clothed was full fair,
Which underneath did hide his filthiness,

And in his hand a burning heart he bare,
Full of vain follies and new fangleness :

For he was false, and fraught with fickleness,

And learned had to love with secret looks,
And well could daunce and sing with ruefulness,

And fortunes tell, and read in loving books,
And thousand other ways to bait his fleshly hooks,

Inconstant man that loved all he saw,
And lusted after all that he did love;

Ne * would his looser life be ti'd to law,
But joy'd weak womens hearts to tempt and prove,
If from their loyal loves he might them move;

Which lewdness fill'd him with reproachful pain
Of that foul evil which all men reprove,

That rots the marrow, and consumes the brain :

Such one was LECHERY, the third of all this train,

And greedy AVARICE by him did ride,
Upon a camel loaden all with gold ;

Two iron coffers hung on either side
With precious metal full as they might hold ;
And in his lap an heap of coin he told :

For of his wicked pelf his God he made,
And unto hell himself for money sold ;

Accursed usury was all his trade,

And right and wrong ylike † in equal balance weigh'd.

His life was nigh unto death's door yplac'd,
And thread-bare coat, and cobbled shoes he ware ;

Ne scarce good morsel all his life did taste,
But both from back and belly still did spare,
To fill his bags, and riches to campare ‡.

Yet

* Nor.

† Alike.

‡ To get, to procure.

Yet child, ne kinsman living had he none
 To leave them to ; but thorough daily care
 To get, and nightly fear to lose his own,
 He led a wretched life unto himself unknown.

Most wretched wight *, whom nothing might suffice,
 Whose greedy lust did lack in greatest store,
 Whose need had end, but no end covetise †,
 Whose wealth was want, whose plenty made him poor,
 Who had enough, but wished evermore :
 A vile disease, and eke in foot and hand,
 A grievous gout tormented him full sore,
 That well he could not touch, nor go, nor stand :
 Such one was AVARICE, the fourth of this fair band.

And next to him malicious ENVY rode
 Upon a rav'rous wolf, and still did chaw
 Between his cankred teeth a venomous toad,
 That all the poison ran about his jaw ;
 But inwardly he chawed his own maw
 At neighbour's wealth, that made him ever sad ;
 For death it was when any good he saw,
 And wept, that cause of weeping none he had ;
 But when he heard of harm, he waxed ‡ wondrous glad.

All in a kirtle || of discolour'd say §
 He clothed was, ypainted full of eyes ;
 And in his bosom secretly there lay
 An hateful snake, the which his tail upties
 In many folds, and mortal sting implies **.
 Still as he rode, he gnash'd his teeth to see
 Those heaps of gold with griple †† covetise,

And

* Creature, person. † Covetousness. ‡ He
 became. || A gown. § Silk, or a kind of
 woollen stuff. ** To infold, to cover. †† A
 greedy snatcher, a griper.

And grudged at the great felicity
Of proud LUCIFERA, and his own company.

He hated all good works and vertuous deeds,
And him no less, that any like did use :

And who with gracious bread the hungry feeds,
His alms, for want of faith, he doth accuse ;
So ev'ry good to bad he doth abuse :

And eke the verse of famous poet's wit
He does backbite, and spightful poison spues

From leprous mouth, on all that ever writ :
Such one vile ENVY was, that first in row did fit.

And him besides rides fierce revenging WRATH
Upon a lion loth for to be led ;

And in his hand a burning brond * he hath,
The which he brandishes about his head ;
His eyes did hurle forth sparkles fiery red,
And stared stern on all that him beheld,
As ashes pale of hew, and seeming dead ;
And on his dagger still his hand he held ;
Trembling thro' hasty rage, when choler in him swell'd.

His ruffin garment all was stain'd with blood
Which he had spilt, and all to rags yrent,

Through unadvised rashness woxen wood † ;
For of his hands he had no government,
Ne car'd for blood in his avengement :

But when the furious fit was overpast,
His cruel facts he often would repent ;

Yet wilful man he never would forecast,
How many mischiefs should ensue his heedless haste.

Full many mischiefs follow cruel WRATH ;
Abhorred bloodshed, and tumultuous strife,
Unmanly murder, and unthrifte scath ‡,

Bitter

* Brand.

† Grown mad.

‡ Harm, mischief.

Bitter despight with rancour's rusty knife,
 And fretting grief, the enemy of life ;
 All these, and many evils moe * haunt ire,
 The swelling spleen, and phrenzy raging rife,
 The shaking palsey, and St FRAUNCIS' fire :
 Such one was WRATH, the last of this ungodly tire †.

And after all, upon the waggon-beam
 Rode SATAN, with a smarting whip in hand,
 With which he forward lash'd the lazy team,
 So oft as SLOTH still in the mire did stand.
 Huge routs of people did about them band,
 Shouting for joy ; and still before their way
 A foggy mist had cover'd all the land ;
 And underneath their feet all scatter'd lay
 Dead skulls and bones of men, whose life had gone
 astray ‡.

I might add, to the instances of the good or bad qualities of the mind, or the passions and appetites of human nature being described as real and distinct persons, the following lines from Sir RICHARD BLACKMORE :

With swiftest wing the fears of future fate
 Elude the guards, and pass the palace-gate ;
 Traverse the lofty rooms, and uncontroll'd
 Fly hov'ring round the painted roofs, and bold
 To the rich arras cling, and perch on busts of gold ||.

Several qualities of the mind are transformed
 into

* More. † Rank, row.

‡ SPENSER'S *Fairy Queen*, book i. canto 4. stanza 18.

|| BLACKMORE'S *Creation*, book iv. line 13.

into persons in the following verses, and particularly *Hypocrisy* ;

So spake the false dissembler unperceiv'd ;
 For neither man nor angel can discern.
Hypocrisy, the only evil that walks
 Invisible, except to God alone,
 By his permissive will thro' heav'n and earth ;
 And oft tho' *Wisdom* wake, *Suspicion* sleeps
 At *Wisdom's* gate, and to *Simplicity*
 resigns her charge, while *Goodness* thinks no ill
 Where no ill seems — *

Horror is personified, and made the plume of
 SATAN's helmet,

His stature reach'd the sky, and on his crest
 Sat *Horror* plum'd — †

“ How much nobler an idea is this than the
 “ horses' tails, and sphinxes, and dragons, and
 “ other terrible animals on the helmets of the
 “ ancient heroes, or even than the chimera vo-
 “ miting flames on the crest of TURNUS? *Aeneid.*
 “ vii. 785 ‡.”

In like manner *Despair* is represented as a per-
 son by the same great Poet ;

Dire was the tossing, deep the groans ; *Despair*
 Tended the sick busiest from couch to couch ||.

§ 3.

* *Paradise Lost*, book iii. line 681.

† Ibid. book iv. line 988.

‡ Note on this passage in Dr NEWTON's edition of *Milton*.

|| *Paradise Lost*, book xi. line 490.

§ 3. The *Prosopeia* clothes with corporeal forms, or endows with speech and action other general notions and abstracted ideas, besides what relate to the human mind.

Nothing perhaps is more generally observed, than that *time* which is past seems to have been quickly and surprisingly gone, but that *time* to come appears long and tedious : but it required the genius of Dr YOUNG to raise and enliven this thought in the wonderful manner in which he has effected it. *Time*, I suppose, as he is commonly painted, that is, as “ an old man with a pair of wings,” struck the Doctor’s imagination, and he accordingly breaks out,

Time in advance behind him hides his wings,
And seems to creep, decrepit with his age ;
Behold him when past by ; what then is seen
But his broad pinions swifter than the wind * ?

Like as a large bird, suppose an eagle or vulture, coming in full speed towards us, may seem comparatively to move slow, and may actually conceal its wings in great measure behind its body, but when past by us appears to drive forwards with a new accumulated rapidity, and displays in full sight the ample dimensions of its wide-expanded pinions ; such is the case with *Time* as to its approaches and its retrospect. The image Dr YOUNG adopts perfectly agrees with nature, and the more we consider, the more we approve it ;

* *Night Thoughts*, book ii.

it; than which there cannot be a greater compliment to the genius of a Writer, and indeed such an examination is the touchstone of composition.

Very beautiful is the epitaph of the celebrated BENJ. JOHNSON upon the Countess-dowager of PEMBROKE, sister to SIR PHILIP SYDNEY, and contains two elegant instances of the *Prosopeia*.

Underneath this sable herse
Lies the subject of all verse ;
SYDNEY's sister, PEMBROKE's mother :
Death, ere thou hast kill'd another,
Wise, and virtuous, good as she,
Time will throw its dart at thee.

VIRGIL thus describes *Fame* ;

Fame, of all ills the swiftest in its course,
By motion gathers, and augments its force ;
Low creeps at first, but swells t' enormous size,
Stalks thro' the world, and tow'rs into the skies *.

The great CICERO, in his first oration against CATILINE, an oration that for *rhetorical* force and beauty transcends all praise, introduces his COUNTRY, or the COMMONWEALTH, as speaking

* *Fama, malum quo non aliud velocius ullum,*
Mobilitate viget, viresque acquirit eundo :
Parva metu primo ; mox fese attollit in auras,
Ingrediturque solo, & caput inter nubila condit.

first to CATILINE, and afterwards to himself. To CATILINE his country thus addresses herself :
 " Your COUNTRY, CATILINE, thus pleads with
 " you, and, as it were, thus whispers in your
 " ear. There has been no enormity for a course
 " of years, but what has sprung from you.
 " There has been no outrage, but has had you
 " for its author. The murders of many citi-
 " zens, the oppression and plundering of my al-
 " lies, these have been perpetrated by you with
 " impunity and without animadversion. You
 " have not only slighted law and justice, but you
 " have overturned and dissolved them. These
 " former crimes, though in themselves not fit to
 " be tolerated, I have endured as well as I
 " could ; but it is past all patience that I should
 " always be kept in panic upon your account,
 " that upon every motion CATILINE is to be
 " dreaded, and that there can be no plot at any
 " time laid against me, in which your wickedness
 " has not its concern. Be gone then, and rid
 " me from my alarms ; if they are just, that I
 " may not be crushed by your treason ; or if
 " they are groundless, that I may at length be
 " delivered from my fears *."

The

* Quæ (sc. patria) tecum, Catilina ! sic agit, & quodammodo tacita loquitur. Nullum jam tot annos facinus extitit, nisi per te : nullum flagitium sine te ; tibi uni multorum ci- vium neces, tibi vexatio, direptioque sociorum impunita fuit, ac libera : tu non solum ad negligendas leges & quæstiones, verum etiam ad evertendas, perfringendasque valuisti. Supe- riora illa, quamquam ferenda non fuerunt, tamen, ut po ui, tuli :

The speech of his COUNTRY to CICERO is thus imagined : “ I will suppose that my country, “ which is much dearer to me than my life, that “ all *Italy*, that the whole *republic* should thus “ accost me. MARCUS TULLIUS, what are you “ doing ? What do you suffer this wretch, whom “ you have detected as a public enemy, whom “ you see the leader of rebellion, who is expect- “ ed as the commander in chief of an army of “ traitors, who is the author of this treason, the “ head of this conspiracy, and who inlists every “ abandoned citizen and slave under his stand- “ ards, do you suffer this wretch so to depart “ from *Rome*, as that he should seem rather to “ be let loose by you to make war upon the “ city, than to be expelled it ? Will you not or- “ der him to be loaden with chains, to be in- “ stantly put to death, and that in the severest “ manner possible ? And what should hinder “ you ? The custom of our ancestors ? But per- “ sons in private life have very frequently taken “ off seditious citizens. Or do those laws pre- “ vent you which respect the punishment of *Ro-* “ *man* citizens ? But they who rebel against their “ country, by that very rebellion forfeit the pri- “ vileges

tuli : nunc vero, me totam esse in metu propter te unum, quidquid increpuerit, Catilinam timeri, nullum videri contra me consilium iniri posse, quod à tuo scelere abhorreat, non est ferendum. Quamobrem discede, atque hunc mihi timorem eripe : si verus, ne opprimar ; si falsus, ut tandem aliquando timere desinam. CICER. in CATIL. orat. i.

" vileges of citizens. Or are you afraid of the
 " censures of posterity ? Is this a grateful re-
 " quital to the *Roman* people, who have raised
 " you a man new to glory, without the recom-
 " mendations of an illustrious pedigree, and that
 " so very early through all the degrees of ho-
 " nour to the highest dignity ? is this a grateful
 " requital to them, if through the apprehensions
 " of obloquy upon you, or any other considera-
 " tion, you should give yourself no concern
 " about the welfare of your fellow-citizens ?
 " But whence this fear of censure ? Is a censure
 " upon your justice and resolution less formidable
 " than a censure upon your indolence and
 " cowardice ? What ! when *Italy* shall be ra-
 " vaged by war, when the cities shall be plun-
 " dered, when *Rome* shall be set on fire, can
 " you imagine that your character will not perish
 " in the flames of the public indignation * ?"

The

* Etenim si mecum patria, quæ mihi vita multo est carior,
 si cuncta Italia, si omnis respublica loquatur. M. Tulli ! quid
 agis ? Tu-ne eum, quem esse hostem comperisti, quem ducem
 belli futurum vides, quem exspectari imperatorem in castris
 hostium sentis, auctorem sceleris, principem conjurationis, e-
 vocatorem servorum & civium perditionis, exire patieris, ut
 abs te non emissus ex urbe, sed immissus in urbem esse videa-
 tur. Non-ne hunc in vincula duci, non ad mortem rapi, non
 summo suppicio mactari imperabis ? Quid tandem impedit
 te ? Mos-ne majorum ? At persæpe etiam privati in hac re-
 publica perniciosos civiles morte multarunt. An leges, quæ de
 civium Romanorum suppicio rogatae sunt ? At nunquam in
 hac urbe ii qui à republica defecerunt, civium jura tenuerunt.
 An invidiam posteritatis times ? Praæclaram vero populo Ro-

The same Orator, in his speech for Mito, says, " What if the twelve Tables decreed that a thief at night might be killed in any manner, and a ruffian by day, in case he was armed, might be slain without the imputation of murder, who is there, by whatever way the villain comes to his end, that will adjudge that person to be worthy of death who kills an assassin, since he sees that in some instances the very laws themselves hold out a sword to a man to destroy his enemy + ?" CICERO might have barely said, " that it is in some instances allowed us to kill a man according to the laws." But how cool and languid had this kind of language been, in comparison with the Orator's transforming the *laws* into persons, and representing them as coming to the help of a man attacked by ruffians, and putting a sword into his hands for his defence ?

Presently

mano refers gratiam, qui te hominum per te cognitum, nulla commendatione majorum, tam mature ad summum imperium per omnes honorum extulit, si propter invidiam, aut alicujus periculi metum, salutem civium tuorum negligis. Sed si quis invidiae metus, num est vehementius severitatis ac fortitudinis invidia, quam inertiae ac nequitiae pertinebenda ? An cum bello vastabitur Italia, vexabuntur urbes, tecta ardebunt, tum te non existimas invidiae incendio conflagraturum ? CICER. in CATIL. orat. i. § 11.

+ Quod si duodecim Tabulae nocturnum furem quoque modo, diurnum autem, si se telo defenderit, interfici impunè voluerunt ; quis est qui, quoquo modo quis imperfectus sit, puniendum putet, cum videat aliquando gladium nobis ad occidendum hominem ab ipsis porrigi legibus ? CICER. pro MIL. § 3.

Presently after the Orator observes, “ This, O ye judges, is not a written, but an innate law; a law which we have not learned, imbibed, read, but which we have taken, deduced, and extracted from nature itself; a law to which we are not tutored, but formed; and we owe it not to education, but to ourselves, that whenever our life is any way endangered by the attacks of robbers or enemies, we may employ every method for our immediate defence *.”

The Orator then adds, in a most beautiful *Prosopeia*: “ For the laws are silent amidst the attacks of ruffians; nor do they order us to wait for their commission, because whoever in such a situation should expect it, must suffer his own blood to be unjustly spilt, while the villain who commits the outrage goes unpunished †.” What a vigour does the Orator infuse into his discourse, by representing the *laws* as persons, and permitting a man, without any remonstrance against his conduct, to kill the enemy that makes

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an

* *Est enim hæc, judices, non scripta, sed nata lex; quam non dicimus, accepimus, legimus, verum ex natura ipsa arripimus, hausimus, expressimus; ad quam non docti, sed facti; non instituti, sed imbuti sumus; ut si vita nostra in aliquas infidias, si in vim, in tela aut latronum, aut inimicorum incidisset; omnis honesta ratio esset expediendæ salutis.* CICER. *pro MIL. § 10.*

† *Silent enim leges inter arma, nec se exspectari jubent; cum ei, qui exspectare velit, ante injusta pœna luenda sit, quam justa repetenda.*

an attempt upon his life? for let us but divest the passage of the *Prosopeia*, and its spirit is evaporated and gone, when it is only said in plain language, "that there is no law against killing our enemy who threatens our lives."

MILTON describes the Son of God ascending his chariot, when he marched out against the rebel-angels, and says,

— At his right-hand *Victory*
Sat eagle-wing'd — *;

The same Poet has most beautifully represented *Sin* and *Death* as persons; and perhaps there is not a passage in his immortal Work, that of *Paradise Lost*, in which he shines in superior glory. The description of *Sin* is as follows:

The one seem'd woman to the waist, and fair,
But ended foul in many a scaly fold
Voluminous and vast, a serpent arm'd
With mortal sting: about her middle round
A cry of hell-hounds never ceasing bark'd
With wide *Cerberean* mouths full loud, and rung
An hideous peal; yet, when they list, would creep,
If aught disturb'd their noise, into her womb,

And kennel there, yet there still bark'd, and howl'd
Within unseen —

The description of *Death* is thus given;

— The other shape,
If shape it might be call'd, that shape had none
Distinguishable in member, joint or limb,

Or
* *Paradise Lost*, book vi. line 762.

Or substance might be call'd, that shadow seem'd ;
 For each seem'd either : black it stood as night,
 Fierce as ten furies, terrible as hell,
 And shook a dreadful dart ; what seem'd his head
 The likeness of a kingly crown had on *.

“ I protest,” says Bishop ATTERBURY, in a letter to Mr POPE, “ that this last perusal of him “ (MILTON) has given me such new degrees, I “ will not say of pleasure, but of admiration and “ astonishment, that I look upon the sublimity “ of HOMER, and the majesty of VIRGIL, with “ somewhat less reverence than I used to do. I “ challenge you, with all your partiality, to shew “ me in the first of these any thing equal to the “ allegory of *Sin* and *Death*, either as to the “ greatness and justness of the invention, or the “ height and beauty of the colouring. What I “ looked upon as a rant of BARROW's, I now “ begin to think a serious truth, and could al- “ most venture to set my hand to it.

“ Hæc quicunque leget tantum cecinisse putabit
 “ Mæonidem ranas, Virgilium culices †.”

He who peruses this unrivall'd work
 Will say, the muse of HOMER sung of frogs,
 And VIRGIL's only celebrated flies.

I shall conclude this long section of examples
 of the *Prosopeia*, in clothing with corporeal
 A a 3 forms,

* *Paradise Lost*, book ii. line 650.

† ATTERBURY's Letter to POPE. *Pope's Works*, vol. viii.
 p. 61. Octavo edition.

forms, or endowing with speech and action general notions and abstract ideas, with some charming lines of Dr WATTS, which are full to our purpose. The verses are to be found in the Doctor's *Epitaph upon King WILLIAM*.

Ye sister-arts of Paint and Verse,
Place ALBION fainting by his side,

Her groans arising o'er the hearse,
And Belgia sinking when he dy'd.

High o'er the grave RELIGION set
In solemn gold : pronounce the ground
Sacred, to bar unhallow'd feet,
And plant her guardian-VIRTUES round.

Fair LIBERTY, in fables dreſt,
Write his lov'd name upon his urn :

" WILLIAM, the scourge of tyrants past,
" And awe of princes yet unborn."

Sweet PEACE his sacred reliques keep,
With olives blooming round her head,
And stretch her wings across the deep,
To bless the nations with her shade.

Stand on the pile, immortal FAME,
Broad stars adorn thy brightest robe :
Thy thousand voices sound his name
In silver accents round the globe.

FLATT'RY shall faint beneath the sound,
While hoary TRUTH inspires the song ;
ENVY grow pale, and bite the ground,
And SLANDER gnaw her fork'y tongue.

NIGH

NIGHT and the GRAVE remove your gloom;
 Darkness becomes the vulgar dead:
 But GLORY bids the royal tomb
 Disdain the horrors of a shade.
 GLORY with all her lamps shall burn,
 And watch the warrior's sleeping clay,
 Till the last trumpet rouse his urn,
 To aid the triumphs of the day *.

§ 4. The *Prosopeia* introduces persons silent as speaking, and persons deceased as living. Some instances of this sort from CICERO, shall suffice for our purpose.

CICERO thus introduces MILO as speaking; who, if not absent, yet was undoubtedly represented as speaking, at the same time he was silent, by his able advocate. " Should MILO, holding out his bloody sword, thus address you: I pray you, citizens, be present, and attend to what I have to offer. I have killed P. CLODIUS; I have by this sword, and by this right hand averted from your necks his fury, which no laws, no courts of judicature could restrain: to me alone it is owing that justice, equity, laws, liberty, modesty, decency remain in this city. Is it to be apprehended in what manner the city would bear this action? Who is there that would not approve it, who that would not extol it? Who is there who would not declare and think verily with himself, that

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* *Lyric Poems*, p. 259. Octavo edition.

“ there is no person in the memory of man who
 “ had rendered more service to the common-
 “ wealth, or had diffused a greater pleasure
 “ among the *Roman* people, through all *Italy*,
 “ through all nations, than what *MILo* has
 “ done * ? ”

The following speech, which *CICERO* puts into the mouth of the same person, contains inimitable tenderness and beauty. “ Indeed, my judges, these speeches of *MILo*, which I constantly hear, and to which I am a daily witness, overpower me, kill me. Farewel, farewell, farewell, says he, my citizens : may they be safe, may they be prosperous, may they be happy ! Let this illustrious city, let this country, most dear to me, still remain in their glories, however unkindly they may treat me. May my fellow-citizens, since I am to be exiled from them, enjoy the state in peace ; a blessing, in which though I am denied a share, yet it is what I have secured

* *Quamobrem si cruentum gladium tenens clamaret T. Annus, auctoſe, quæſo, atque audiēt, cives; P. Clodium interfeci Ejus furores, quos nullis jam legibus, nullis iudicijs frænare poteramus, hoc ferro, & hac dextera à cervicibus vestris repuli; per me unum effectum est, ut jus, æquitas, leges, libertas, pudor, pudicitia in civitate manerent: effet vero timendum, quonam modo id factum ferret civitas? Nunc enim quis est, qui non probet, qui non laudet? Qui non unum post hominum memoriam T. Annium plorimum reipublicæ profuisse, maxima lætitia populum Romanum, cunctam Italianam, nationes omneis affecisse, & dicat, & sentiat?* CICER. pro MIL. § 28.

“ secured to them. I will submit, and de-
“ part †.”

The same Orator introduces MARIUS, who was dead, as speaking. “ Can L. CORNELIUS, “ ye judges, be condemned, and not the con-“ duct of C. MARIUS be condemned with him ? “ Let that man be present a little to your “ thoughts, since he cannot be present in per-“ son, that you may behold him with your “ minds, though you cannot with your eyes. “ Let him tell you that he was not unacquaint-“ ed with leagues, that he was not a stranger to “ examples, and that he was not ignorant of “ war ; that he was trained up, and fought un-“ der SCIPIO AFRICANUS ; that he was skilled “ in military payments, and martial embassies ; “ that if he was engaged in so many wars as he “ really fought and finished, and that if he de-“ served so many Consulates as he actually en-“ joyed, that he could not but have an oppor-“ tunity of learning and knowing all the rights “ of war ; and that it would not admit of the “ least scruple with him, that he was under “ no restraint from any appointment of a well-
“ regulated

† Me quidem, judices, examinant, & interimunt hæ voces Milonis, quas audio assiduè, & quibus intersum quotidie. Valeant, valeant, inquit, cives mei, valeant : sint incolumes, sint florentes, sint beati ! Stet hæc urbs præclara, mihique patria carissima, quoque modo merita de me erit. Tranquilla repub-lica cives mei (quoniam mihi cum illis non licet) sine me ipsi, sed per me tamen, perfruantur. Ego cedam, atque abibo.

Cic. pro MIL. § 34.

"regulated commonwealth : that he made
"choice of remarkably brave men, from every
"city that was in alliance and friendship
"with the Romans ; and that neither IGYINA-
"TIUS nor CAMERTIUS were exempted by any
"such appointment from receiving the rewards
"of their valour as citizens from the Roman
"people *."

I shall mention one more example of this sort

* Potest igitur, judices, L. Cornelius condemnari, ut non
C. Marii factum condemnnetur ? Existat ergo ille vir parum-
per cogitatione vestra, quoniam re non potest ; ut conspiaciatis
eum mentibus, quem oculis non potestis. Dicat se non imperium
foederis, non rudem exemplorum, non ignarum belli
fuisse ; se P. Africani discipulum, ac militem ; se stipendiis,
se legationibus bellicis eruditum ; se, si tanta bella legisset,
quanta gessit. & confecit ; si tot Consulibus meruisset, quo-
ties ipse Consul fuisse, omnia jura belli perdiscere, ac nosse
potuisse ; sibi non fuisse dubium, quin nullo foedere à repub-
lica bene gerenda impediretur : à se ex conjunctissima, at-
que amicissima civitate fortissimum quemque esse delectum :
neque Igunivatum, neque Camertium foedere esse exceptum ;
quo minus eorum civibus à populo Romano premia
virtutis tribuerentur. CICER. pro L. CORNELIO BALBO,
§ 20.

It may not be improper, that the Orator's design in this passage may be seen, to observe, that "BALBUS was a native
"of Gades in Spain, of a splendid family in that city, who,
"for his fidelity and services to the Roman Generals in that
"province, and especially in the Sertorian war, had the free-
"dom of Rome conferred upon him by POMPEY, by virtue of
"a law, which authorised him to grant it to as many as he
"thought proper. But POMPEY's act was now called in
"question, as originally null and invalid, on a pretence that

from the same Orator. "But I will first ask
" her, whether she chooses that I should debate
" the matter with her rigidly, gravely, and in
" the manner of the ancients, or with pleasan-
" try, lenity, and politeness. If I am to treat
" her in an austere manner, and that only, I
" must call up from the infernal shades one of
" the rough-bearded spectres, such as we see in
" ancient statues and images, who may deal
" roundly with this woman, who may take my
" place, and speak for me, for perhaps she might
" resent such a freedom in my own person. Let
" then one of the family be called up. See;
" hear how this awful ghost behaves and speaks:
" Woman, what have you to do with CÆLIUS?
" What is there to justify your connexion with
" this young gentleman? What busineſs have
" you with a person who is no relation of
" yours? What reaſon was there for your be-
" ing ſo kind to him as to lend him money;
" or your being ſo unkind as to fear being poi-
" ſoned by him? What, had you never ſeen your
" father? Did you never hear that your uncle,
" your grandfather, your great-grandfather, and

" another

" the city of *Gades* was not within the terms of that alliance
" and relation to *Rome*, which rendered its citizens capable
" of that privilege. POMPEY and CRASSUS were his advo-
" cates, and, at their desire, CICERO also; who had the third
" place, or post of honour assigned to him, to give the finish-
" ing hand to the cause. The judges gave sentence for him,
" and confirmed his right to the city." MIDDLETON's *History*
of the Life of CICERO, vol. ii. p. 64.

"another ancestor before them, had been Consuls of *Rome**?"

§ 5.

* Sed tamen ex ipsa quæram priùs, utrū me secum severè, & graviter, & priscè agere malit, an remissè, ac leniter, & urbanè. Si illo austero more, ac modò: aliquis mihi ab inferis excitandus est, ex barbatis illis, non hac barbula, quâ ista delectatur; sed illa horrida, qua in statuis antiquis, & imaginibus videmus: qui objurget mulierem, & pro me loquatur, ne ista mihi fortè succenseat. Existat igitur ex ipsa familia aliquis—Qui profecto si existiterit, sic aget, & sic loquetur; Mulier, quid tibi cum Cælio? Quid cum homine adolescentulo? Quid cum alieno? Cur autem tam familiaris huic fuisti, ut aurum commodes; aut tam inimica, ut venenum timeres? Non patrem tuum videras? Non patrum, non avum, non proavum, atavum audieras Consules suisse? CICERO, pro M. CÆLIO, § 14.

That the above-cited passage may appear in its full meaning and force, it may not be improper to inform the Reader, that "CÆLIUS was a young gentleman of equestrian rank, of great parts and accomplishments, trained under the discipline of CICERO himself: that he had distinguished himself by two public impeachments; the one of C. ANTONIUS, CICERO's colleague in the Consulship, for conspiring against the state; the other of L. ATRATINUS, for bribery and corruption. ATRATINUS's son was now revenging his father's quarrel, and accused CÆLIUS of public violence, for being concerned in the assassination of DIO, the chief of the Alexandrian embassy, and of an attempt to poison CIODIA, the sister of CLODIUS: he had been this lady's gallant; whose resentment for her favours slighted by him was the real source of all his trouble. In this speech CICERO treats the character and gallantries of CIODIA, her commerce with CÆLIUS, and the gaieties and licentiousness of youth, with such a vivacity of wit and humour, that makes it one of the most entertaining which he has left to us." MIDDLETON's *History of the Life of CICERO*, vol. ii. p. 65.

§ 5. The *Prosopeia* makes the earth, woods, rocks, rivers, temples, and other inanimate beings, assume the powers and properties, and express the emotions of living, and sometimes reasonable creatures.

MILTON thus describes EVE's eating the forbidden fruit, and the immediate consequences of the fatal trespass;

So saying, her rash hand in evil hour
Forth reaching to the fruit, she pluck'd, she ate :
Earth felt the wound ; and nature from her seat,
Sighing thro' all her works, gave signs of wo,
That all was lost *.

And when the guilt and misery were completed by ADAM's eating, we have a like elegant *Prosopeia* ;

So saying, she embrac'd him, and for joy
Tenderly wept, much won that he his love
Had so ennobled, as of choice t' incur
Divine displeasure for her sake, and death.
In recompence (for such compliance bad
Such recompence best merits) from the bough
She gave him of that fair enticing fruit
With liberal hand : he scrupled not to eat
Against his better knowledge, not deceiv'd,
But fondly overcome with female charm.
Earth trembled from her intrails, as again
In pangs, and nature gave a second groan,
Sky low'r'd, and mutt'ring thunder, some sad drops
Wept

* *Paradise Lost*, book ix. line 780.

Wept at compleating of the mortak sin.[†]

Original ——*

What a deep sense of loss, and what conscious distresses are ascribed to the trees, floods, &c. in Mr POPE's Pastoral, intitled, *Daphne*, to the memory of Mrs Tempest!

No more the mounting larks, while *Daphne* sings,
Shall list'ning in mid air suspend their wings ;
No more the birds shall imitate her lays,
Or hush'd with wonder hearken from the sprays :
No more the streams their murmurs shall forbear
A sweeter music than their own to hear,
But tell the reeds, and tell the vocal shore,
Fair *Daphne*'s dead, and music is no more !

Her fate is whisper'd by the gentle breeze,
And told in sighs to all the trembling trees ;
The trembling trees, in ev'ry plain and wood,
Her fate remurmur to the silver flood ;
The silver flood, so lately calm, appears
Swell'd with new passion, and o'erflows with tears ;
The winds, and trees, and floods her death deplore,
Daphne, our grief ! our glory now no more !

A temple shall be brought in as trembling at the horrid blasphemies uttered in it :

With that aloud she 'gan to bray and yell,
And foul blasphemous speeches forth did cast,

And bitter curses, horrible to tell,
That e'en the temple wherein she was plac'd
Did quake to hear, and night asunder braft † ||.

CICERO,

* *Paradise Lost*, book ix. line 990.

† POPE's Works, vol. i. page 34. Octavo edition.

‡ Burst.

|| SPENSER's *Fairy Queen*, b.v. c. 11. st. 28.

CICERO, speaking of the palace of POMPEY the Great, which the profligate and wicked ANTONY had seized for himself, says, " I truly pity those walls and roofs : for what had that house ever seen before but what was decent, and according to the best customs, and the most exemplary discipline ? For that man (POMPEY) O conscript Fathers, as ye well know, was glorious abroad, and an admirable pattern at home ; nor did he deserve more respect for his public achievements, than for his private virtues. But, alas ! as to the house of this excellent man, how are its rooms, its chambers, now turned into styes of impurity and drunken debauch * ! "

To these instances I will add that of VIRGIL ; who, describing the effects of an ingraftment of the shoot of one tree into the body of another, says,

Then in short space the tree shall grandly rise,
And mount her fruitful boughs unto the skies,
Admiring at herself, now overgrown
With foreign leaves, and apples not her own †.

There

* Me quidem miseret parietum ipsorum, atque tectorum. Quid enim unquam domus illa viderat, nisi pudicum, nisi ex optimo more, & sanctissima disciplina ? Fuit enim ille vir, patres conscripti, sicut scitis, cum foris clarus, tum domi admirandus : neque rebus externis magis laudandus, quam institutis domesticis. Hujus in fedibus pro cubiculis stabula, pro tricliniis popinæ sunt. CICER. Philip. ii. § 28.

†

— Nec longum tempus, & ingens

There is to me something inexpressibly fine in the following lines of MILTON, where the *gales* are transformed into living creatures :

— Now gentle gales
Fanning their odoriferous wings dispense
Native perfumes, and whisper whence they stole
Those balmy spoils *.

§ 6. Examples of the *Prosopeia* in its various kinds, may be furnished in a rich variety from the sacred Writings. I shall make a choice from among them, after I have acknowledged that for the illustrations and remarks upon some of the instances cited from the Old Testament, I am indebted to the learned and ingenious Dr LOWTH †.

We meet with a *Prosopeia* of the divine attributes in *Psalm lxxxv. 10.* " Mercy and truth are met together ; righteousness and peace have kissed each other." This passage is just, elegant, and beautiful, if we take it in what may be its proper and more obvious meaning, that of the return of the Jews from their captivity at Babylon ; but if we consider it in a more divine

Exit ad cœlum rāmos felicibus arbos
Miraturque novas frondes, & non sua poma.

Georgic. ii. ver. 80.

* *Paradise Lost*, book iv. line 156.

† *Vide de Sacra Poësi Hebræorum ejus Praelectiones Academicas Oxoniæ habitas*, p. 114, &c.

divine sense, that of the method of redemption by the sacrifice and mediation of our LORD JESUS CHRIST, in which there were such an illustrious display and harmony of the perfections of Deity, it is beyond measure elevated, and enriched with sacred mystery and grandeur.

What can be more apt and graceful, more noble and sublime, than the person of *Wisdom*, which is so often introduced in the *Proverbs of Solomon*? Not only is she guide of life, the parent of arts, honours, and riches, and the source of true felicity, but the eternal daughter of the omnipotent Creator and Father of all, and the participant of the divine counsels.

Prov. viii. 22---31. "The LORD possessed me in
 "the beginning of his ways, before his works
 "of old. I was set up from everlasting, from
 "the beginning, or ever the earth was. When
 "there were no depths, I was brought forth;
 "when there were no fountains abounding with
 "water. Before the mountains were settled, be-
 "fore the hills was I brought forth: while as
 "yet he had not made the earth, nor the fields,
 "nor the highest part of the dust of the world.
 "When he prepared the heavens, I was there:
 "when he set a compass upon the face of the
 "depth; when he established the clouds above;
 "when he strengthened the fountains of the
 "deep; when he gave to the sea his decree, that
 "the waters should not pass his commandment;
 "when he appointed the foundations of the

"earth : then was I by him, as one brought up
 "with him ; and I was daily his delight, re-
 "joicing always before him ; rejoicing in the
 "habitable part of his earth ; and my delights
 "were with the sons of men."

There are many images in the Scriptures, which are exquisitely formed, and that derive an amazing energy from the boldness of the *Prosopeia*. In *Habakkuk* iii. 5. the Prophet, speaking of the Almighty, says, " Before him went
 "the pestilence, and burning coals went forth
 "at his feet : or, " before him shall go the pes-
 "tilence, and the flaming bolt from his feet." The *pestilence*, that disease which spreads such wide and rapid havock among the human race, is represented as a person, and she goes before JEHOVAH in his march against his enemies ; but swift and vast as her ravages are, and dreaded as she is by mankind, as one of the forest judgments that can befall them, yet she is but the harbinger and pioneer, if I may so express myself, of the Almighty, and may be considered as only a kind of earnest or specimen of the absolute and instantaneous ruin which shall overwhelm his adversaries, when he appears armed with the thunder of his own power, and darting the flames of his indignation all around him, " when the flaming bolt shall go forth
 "from his feet." Every step He, whose name
 "is a consuming fire *," takes in his progress
 "of

* Heb. xii. 29.

of vengeance, shall scatter destruction upon his adversaries ; and they shall be exterminated by the flaming bolts that issue from his feet : and if *flaming bolts* are hurled from only the feet of the omnipotent and incensed LORD of heaven and earth, who then can behold his face in the full terrors of his wrath ? or who can stand before the strength of his irresistible arm, when he rises up to destroy them that hate him, and oppress his people ?

In *Job* xxviii. 22, *destruction* and *death* are personified, and are introduced as saying concerning *Wisdom*, that " they have only heard the fame thereof with their ears." In *Isaiah* v. 14. *hell*, or the *grave*, is transformed into a person. " Therefore hell hath enlarged herself, and opened her mouth without measure; and their glory, and their multitude, and their pomp, and he that rejoices shall descend into it." In like manner, *Hosea* xiii. 14. " I will ransom them (says God) from the power of the grave; I will redeem them from death: O death, I will be thy plagues; O grave, I will be thy destruction: repentance shall be hid from mine eyes." Correspondent to which passage the Apostle PAUL says, *1 Cor.* xv. 54. " Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?"

What a lively and bold *Prosopeia* is that in *Job* xviii. 13. " The first-born of death shall devour his strength." BILDAD, speaking of the calamities that should come upon a wicked man,

says, " His strength shall be hunger-bitten ; " that is, it shall be corroded, and consumed away by famine : " Destruction shall be ready at his side ; " it shall stand by him, be his companion, be ready to seize and crush him. " It shall devour the strength," or the branches " of his skin ; " his veins, arteries, nerves, all the ramifications of the human system, shall wither and perish. " Even the first-born of death shall devour his strength." View *Death* as a father, and diseases and calamities as his children ; the most fierce and malignant among them is his first-born. He is full-grown, has an authority almost as great as that of his parent ; he has his very power in him. You see all his deadly image upon him, such as war, famine, or pestilence, the last of which may perhaps be intended, when it is threatened that " the first-born of death shall devour his strength."

This expression, " the first-born of death," may not be improper to introduce a passage from Dr LOWTH, in which he says, that " there is a species of the *Prosopeia* of a very elegant nature, and which also the well-known idiom of the *Hebrew* language recommends, and, as it were, familiarises to us. It is that personification by which the subject, adjunct, accidental, effect, or what in some way or another belongs to a thing or place, is stiled *its son*, or *child*. Hence nations, countries, and people, are so often introduced in the form of women. Isa. xlvi. 1, 5. *Come down, and sit in the dust,*

" O virgin

" O virgin daughter of Babylon, sit on the ground :
 " there is no throne, O daughter of the Chaldeans,
 " for thou shalt no more be called tender and deli-
 " cate. Sit thou silent, and get thee into darkness,
 " O daughter of the Chaldeans, for thou shalt no
 " more be called the lady of kingdoms.. In like
 " manner, Lam. i. 1. How doth the city sit solitary
 " that was full of people ? how is she become as a
 " widow ? She that was great among the nations,
 " and princess among the provinces, how is she be-
 " come tributary ? She weepeth sore in the night,
 " and her tears are on her cheeks. Ver. 6. From
 " the daughter of Zion all her beauty is departed :
 " and ver. 17. Zion spreads forth her bands, and
 " there is none to comfort her. Without a due
 " attention to this kind of Prosopeia, and the
 " root whence it springs, the idiom of the He-
 " brew language, such expressions may seem
 " somewhat harsh, as, *the sons of the bow*, Job
 " xli. 28. and *the sons of the quiver*, Lam. iii. 13.
 " by which we are evidently to understand ar-
 " rows, that are shot from the bow, and that are
 " treasured up in the quiver *."

B b 3

As

* Est etiam in hoc genere alia quædam classis personarum, in se quidem elegantissima, quam item nobis commendat, & quodammodo familiarem reddit, notissimum linguæ Hebrææ idioma, cui videtur debere originem ; quo rei locive subjec-
 tum, adjunctum, accidens, effectus, & si quid simile est, ejusdem filius appellatur. Hinc apud vates Hebræos gentes, re-
 giones, populi, muliebri habitu induiti toties in scenam pro-
 deunt. " Descendit sedetque in pulvere, mollis illa & deli-
 " cata virgo, illa genium domina, filia Babylonis. Luget,
 " sedetque

As to that kind of *Prosopeia*, by which we introduce real persons as speaking what we have conceived for them, we shall content ourselves with a most beautiful example which we find in the song of DEBORAH for the signal victory obtained over the enemies of *Israel*, Judges v. 28.
 " The mother of SISERA looked out at a window, and cried through the lattice, Why is his chariot so long in coming ? why tarry the wheels of his chariots ? " This speech put into the mouth of the mother, and the posture in which she is represented, afford a lively image of maternal anxiety, and a mind wavering between hope and fear. Impatient of delay, she prevents the comforts which her companions might be ready to administer to her ; and, under the influence of female levity and pride, she proceeds, ver. 19, 20. " Her wife ladies answered her ; yea, she returned answer to herself ; Have they not sped ? have they not divided the prey, to every man a damsel or two ? To SISERA a prey of divers colours of needle-work, of divers colours of needle-work on both sides, meet for the necks of them that take the spoil. " She says nothing of the slaughter of the enemy, nor the number of

the
 " sedetque sola humi, virgo Sionis filia. Flet nocte semper
 " inquies, semper genis madentibus. Manusque tendit super
 " plices, nec invenit solatia." Nisi illuc respiciamus, dui
 riora videri possint, " filii arcus, filii pharetræ," pro sagittis.
 LOWTH. *Prælect. Acad.* p. 116.

the captives, nor of the valour and achievements of the conqueror, but prey and spoils are all that she thinks of, and those kinds of prey and spoil which were most likely to allure the mind of a vain woman, damsels, and curiously embroidered array. And she not only mentions these spoils, but repeats, improves, enlarges upon them : she seems to have the fine costly attire, she imagines to have been taken, in her very hands, while she so particularly and minutely describes its grandeur and beauty. The language used in this *Prosopeia* is strong, splendid, and accurate ; the repetition is inexpressibly elegant ; and in the returns of the repetition there is an admirable conciseness ; and, finally, a sudden and unexpected *Apostrophe* shews the miserable disappointment of all these fond, flattering expectations, ver. 31. " So let all thine enemies perish, O LORD." Her disappointment, thus tacitly intimated, may be more fully, and strongly conceived by this silence, than by the colours of the brightest description.

As a scriptural instance of that kind of *Prosopeia* which introduces spirits departed from our world as speaking, I might mention the dialogue between ABRAHAM and the rich man, the one represented in heaven, and the other in hell, in the parable of our LORD, *Luke* xvi. 19--31.
 " There was a certain rich man which was clothed in purple and fine linen, and fared sumptuously every day. And there was a certain

" beggar, named LAZARUS, which was laid at
" his gate, full of sores, and desiring to be fed
" with the crumbs which fell from the rich
" man's table : moreover the dogs came and
" licked his sores. And it came to pass that the
" beggar died, and was carried by the angels in-
" to ABRAHAM's bosom: the rich man also died,
" and was buried. And in hell he lifted up his
" eyes, being in torments, and seeth ABRAHAM
" afar off, and LAZARUS in his bosom. And he
" cried and said, Father ABRAHAM, have mercy
" on me, and send LAZARUS, that he may dip
" the tip of his finger in water, and cool my
" tongue; for I am tormented in this flame.
" But ABRAHAM said, Son, remember that thou
" in thy life-time receivedst thy good things,
" and likewise LAZARUS evil things: but now
" he is comforted, and thou art tormented. And
" besides all this, between us and you there is a
" great gulph fixed; so that they which would
" pass from hence to you, cannot; neither can
" they pass to us, that would come from thence.
" Then he said, I pray thee therefore, father,
" that thou wouldest send him to my father's
" house: for I have five brethren; that he may
" testify unto them, lest they also come into this
" place of torment. ABRAHAM saith unto him,
" They have MOSES and the Prophets; let them
" hear them. And he said, Nay, father ABRA-
" HAM; but if one went unto them from the
" dead, they will repent. And he said unto him,
" If they hear not MOSES and the Prophets, nei-
" ther

" ther will they be persuaded, though one rose
 " from the dead."

Examples of the *Prosopeia*, making inanimate beings assume the powers and properties, and express the emotions of living, and sometimes even of reasonable creatures, frequently occur in the sacred writings. The holy Prophets, kindled into a just indignation against a people ungrateful and disobedient to their God, address themselves to inanimate nature, and as it were command it to silence, while they deliver their message. *Isaiah i. 2.* " Hear, O heavens,
 " and give ear, O earth; for the LORD hath
 " spoken; I have nourished and brought up chil-
 " dren, and they have rebelled against me." So *Micah vi. 1.* " Hear ye now what the LORD saith,
 " Arise, contend thou before the mountains, and
 " let the hills hear thy voice. Hear ye, O moun-
 " tains, the LORD's controversy, and ye strong
 " foundations of the earth; for the LORD hath a
 " controversy with his people, and he will plead
 " with Israel." See how all things are at once
 " endowed with life, spirit, and affection in the
 following passages of sacred Writ. *Psalm xcvi.*
i. 11. " Let the heavens rejoice, and let the earth
 " be glad; let the sea roar, and the fulness there-
 " of: let the field be joyful, and all that is
 " therein: then shall all the trees of the wood
 " rejoice before the LORD, for he comes to judge
 " the earth. He shall judge the world with
 " righteousness, and the people with his truth."
 And again, *Psalm xcvi. 7.* " Let the sea roar,
 " and

" and the fulness thereof ; the world, and they
 " that dwell therein. Let the floods clap their
 " hands ; let the earth be joyful together before
 " the LORD ; for he comes to judge the earth :
 " with righteousness shall he judge the world,
 " and the people with equity." In like manner
 it is said, *Psalm* lxxvii. 16. " The waters saw
 " thee, O God, the waters saw thee : they were
 " afraid ; the depths also were troubled." So
Hab. iii. 10. " The mountains saw thee, and they
 " trembled ; the overflowing of the water passed
 " by : the deep uttered his voice, and lifted up
 " his hands on high." The like animated *Pro-*
sopopeias we also meet with in *Josb.* xxiv. 26, 27.
 " And JOSHUA wrote these words in the book of
 " the law of God, and took a great stone, and
 " set it up there, under an oak that was by the
 " sanctuary of the LORD. And JOSHUA said,
 " Behold, this stone shall be a witness unto us ;
 " for it hath heard all the words of the LORD,
 " which he spake unto us : it shall be there for
 " a witness unto you, lest ye deny your God."
 In *Isaiah* xxxv. 1. it is said, that " the wilder-
 " derness and the solitary place shall be glad for
 " them ; and the desert shall rejoice, and blis-
 " som as the rose." In *Isa.* lv. 12. it is pro-
 mised to the people of God, that " they should
 " go out with joy, and be led forth with peace,
 " and that the mountains and the hills should
 " break forth before them into singing, and that
 " all the trees of the field should clap their
 " hands." In *Jer.* xlvi. 6. the sword is address-
 ed

ed as a person. " O thou sword of the L^OR^D,
 " how long will it be ere thou be quiet? Put
 " up thyself into thy scabbard, rest, and be still.
 " How can it be quiet, seeing the L^OR^D hath
 " given it a charge against Ashkelon, and against
 " the sea-shore? There he hath appointed it."
 And *Hab.* ii. 11. it is said, that " the stone shall
 " cry out of the wall, and that the beam out of
 " the timber shall answer it." *Isaiah* xiv.
 3---27.

But I must prescribe some bounds to myself, and therefore I shall conclude the examples of the *Prosopeia* from Scripture with a most beautiful and variegated instance, from *Isaiah* xiv. 3---27.

After the Prophet had foretold the deliverance of the Jews from their hard captivity at *Babylon*, and their return to their own land, he immediately introduces them as singing a kind of triumphal ode upon the excision of the King of *Babylon*, filled with the brightest images, and continued in an uninterrupted series of the most beautiful *Prosopeias*. The song begins with a sudden exclamation of the Jews, expressing their joy and surprise on account of the unexpected revolution of their affairs, and the destruction of the tyrant that oppressed them. Ver. 3. " And it
 " shall come to pass in the day that the L^OR^D shall
 " give thee rest from thy sorrow, and from thy
 " fear, and from the hard bondage wherein thou
 " wast made to serve, that thou shalt take up this
 " proverb against the King of Babylon, How hath
 " the oppressor ceased! The golden city ceased!"

" The

" The Lord hath broken the staff of the wicked,
 " and the sceptre of the rulers. He who smote
 " the people in wrath with a continual stroke ;
 " he that ruled the nations in anger is perse-
 " cuted, and none hinders." Upon this event
 the earth is at peace, and its inhabitants triumph.
 The fir-trees, and the cedars of Lebanon, by
 which images, according to the frequent language
 of parable, Kings and Princes may be design-
 ed, exult with joy, and glory over the broken
 power of their most cruel enemy. Ver. 7, 8.
 " The whole earth is at rest, and is quiet ; they
 " break forth into singing : yea, the fir-trees re-
 " joice at thee, and the cedars of Lebanon, say-
 " ing, Since thou art laid down, no feller is
 " come up against us."

Next follows a most bold *Prosopeia* of the
 grave, or the infernal region : Ver. 9. " Hell
 " from beneath is moved for thee, to meet thee
 " at thy coming ; it stirreth up the dead for thee,
 " even all the chief ones of the earth : it hath
 " raised up from their thrones all the kings of
 " the nations." These royal shades, thus rising to
 meet the *Babylonish* tyrant, insult and mock him,
 upon being sunk into the same degradation
 with them, ver. 10, 11. " All they shall speak
 " and say unto thee, Art thou also become weak
 " as we ? Art thou become like unto us ? Thy
 " pomp is brought down to the grave, and the
 " noise of thy viols : the worm is spread under
 " thee, and the worms cover thee."

And

And the poor worm insults th' immortal man.

The people of God then resume their song, and beautifully exaggerate the remarkable end of the King of *Babylon*, in an exclamation after the manner of funeral dirges, according to the model of which sort of compositions indeed almost the whole ode is constructed : *Ver. 12.* " How art thou fallen from heaven, O Lucifer, son of the morning ? How art thou cut down to the ground, which didst weaken the nations ? " The ode next introduces the *Babylonish Monarch* as giving the unbounded reins to his ambition in the views of his supremacy in glory and power, that Monarch upon whom are come the foulest shame, and the most miserable ruin : *Ver. 13.* " For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God : I will sit also upon the mount of the congregation, in the sides of the north : I will ascend above the heights of the clouds ; I will be like the most High." New *Protopopeias* are introduced. They who have found the dead body of the King of *Babylon*, which has been cast out unburied, and attentively and nearly survey it, can scarce believe it to be the corps of so great and powerful a Monarch : *Ver. 16.* " They that see thee shall narrowly look upon thee, and consider thee, saying, Is this the man that made the earth to tremble, that did shake kingdoms ? that made

the

" the world as a wilderness, and destroyed the cities thereof? that opened not the house of his prisoners?"

A taunting speech is then taken up against him, that the common rites of burial are deservedly denied him, because of his cruelty : *Ver. 19, 20.* " But thou art cast out of thy grave, like an abominable branch; and as the raiment of those that are slain, thrust through with a sword, that go down to the stones of the pit, as a carcase trodden under feet. Thou shalt not be joined with them in burial, because thou hast destroyed thy land, and slain thy people : the seed of evil-doers shall never be renowned." Next his very name, his stock, and his posterity are execrated : *Ver. 21.* " Prepare slaughter for his children, for the iniquity of their fathers ; that they do not rise and possess the land, nor fill the face of the world with cities."

The scene is closed with a most awful speech of God himself, threatening the excision of the descendants of the King of *Babylon*, and his imperial city : *Ver. 22.* " For I will rise up against them, saith the *LORD* of hosts, and cut off from Babylon the name and remnant, and son and nephew, saith the *LORD* : I will also make it a possession for the bittern, and pools of water ; and I will sweep it with the besom of destruction, saith the *LORD* of hosts."

We shall conclude with the remarks of Doctor Lowth upon the passage. " What images, how various,

" various, how rich, how sublime, and how
 " wonderful in strength, in words, in figures,
 " and sentiments, are here collected together?
 " We hear the Jews, the ghosts of deceased
 " Kings, the King of *Babylon*, the persons who
 " find his dead body, and, last of all, the
 " great God himself, we hear these speaking,
 " and, as it were, performing their parts in the
 " drama! A kind of perpetual action is con-
 tinued; or rather, a various and manifold se-
 ries of many different actions is woven toge-
 ther. The *Prosopeias* are numerous, but
 " without confusion; bold, but not harsh. A
 " free, lofty, and truly divine spirit reigns
 " through the whole poem: nor is there any
 " thing wanting that might give a perfection to
 " the ode in grandeur and beauty. There is no
 " piece of *Grecian* or *Roman* poetry, to speak
 " my mind freely, that may once pretend to
 " stand a comparison with its merit *."

§ 7.

* Quæ imagines, quam variæ, quam densæ, quam subli-
 mes, quanta vi, quibus verbis, figuris, sententiis, elatæ, in
 unum locum coacervantur! Judæos, cedros Lebani, defunc-
 torum regum umbras, regem Babylonum, eosque qui in ca-
 daver ejus incident, ipsum postremo Jehovahm, loquentes au-
 dimus, & partes suas pene quasi in dramate agentes intue-
 mur. Continuatur actio quædam perpetua, seu potius diver-
 sarum actionum varia ac multiplex series contexitur. Crebræ
 sunt personæ, nec tamen confusæ; audaces, nec tamen duræ:
 viget per totum spiritus liber, vereque divinus; neque deest
 quidquam ad summam hujuscce odæ sublimitatem absoluta pul-
 chritudine cumulandam; cui, ut planè dicam quod sentio,
 nihil habet Græca aut Romana poesis simile aut secundum.
 LOWTH. *Prælect. Acad.* p. 122.

§ 7. We shall add some remarks and observations upon this Figure.

1. The transformation of the good or bad qualities of the mind into persons, or the clothing with corporeal forms, or endowing with corporeal speech and action mere abstracted ideas and general notions, may afford our audience very rich entertainment, and make a very deep impression upon them. The personifying, the embodying what is merely ideal, or of itself not the object of our senses, may very much delight and strike the mind, as hereby it is not confined to simple and dry speculations, but sees every thing upon which it is called to contemplate, rising into being, living, and acting, and extending abroad its power and influence. For us to say, that *a good or virtuous man will be useful and happy*, is cold and languid in comparison with saying, that *Virtue renders us beneficial to mankind, and is the parent of felicity*. To affirm, that *a bad or vicious man is hurtful and miserable*, carries not near so much force and vigour as to affirm, that *Vice is the plague of our race, and the author of our miseries*. In like manner to speak of *Time*, as that portion of duration comprehended between the making and dissolution of the world, is flat and spiritless, if compared with that description which Doctor Young gives of it, under the notion of a real and active being.

Not on those terms was *Time* (Heav'n's stranger) sent
On his important embass'y to man.

LORENZO! No. On the long-destin'd hour
From everlasting ages growing ripe,
That memorable hour of wondrous birth,
When the dread Sire, on emanation bent,
And big with nature, rising in his might,
Call'd forth creation (for then *Time* was born)
By Godhead streaming thro' a thousand worlds;
Not on those terms, from the great days of Heav'n,
From old *Eternity*'s mysterious orb,
Was *Time* cut off, and cast beneath the skies;
The skies, which watch him in his new abode,
Measuring his motion by revolving spheres;
That horologe, machinery divine.
Hours, days, and months, and years, his children play,
Like num'rous wings around him, as he flies:
Or rather as unequal plumes they shape
His ample pinions, swift as darted flame,
To gain his goal, to reach his ancient rest,
And join anew *Eternity* his sire;
In his immutability to nest,
When worlds, that count his circles now, unhing'd,
(*Fate* the loud signal sounding) headlong rush
To timeless night, and chaos, whence they rose *.

So if we speak of an whole nation's or a single person's dying, or the union between the soul and body being broken, and the body's becoming a breathless corps, and the spirit's departing to another state, how little do we feel of the solemn truth, in comparison with the personification of *Death*, and when such things are said of

Cc

him,

* *Night Thoughts*, book ii.

him, or ascribed to him, as we meet with in the following lines ?

When with his chill Gorgonean frown,
And keen to reap the nations down,
His unrelenting sickle stands,
Usurp'd from Time's delaying hands †,

Or in that speech put into the mouth of *Death* ?

Now from yon black and fun'ral yew,
That bathes the charnel-house with dew,
Methinks I hear a voice begin ;
(Ye ravens, cease your croaking din,
Ye tolling clocks no time resound
O'er the long lake, and midnight ground)
It sends a peal of hollow groans,
Thus speaking from among the bones.
“ When men my scythe and darts supply,
“ How great a king of fears am I ?
“ They view me as the last of things ;
“ They make, and then they dread my stings.
“ Fools, if you less provok'd your fears,
“ No more my spectre-form appears :
“ Death's but a path that must be trod,
“ If man would ever pass to GOD :
“ A port of calms, a state of ease
“ From the rough rage of swelling seas †.”

2. When by the *Prosopeia* we introduce persons silent as speaking, we should be careful that they express nothing but what is consistent with, and indeed perfectly adapted to their ages, cha-

acters, &c. Poem on the Death of FREDERICK Prince of WALES.

† PARNELL'S Night-Piece on Death.

facters, &c. otherwise we deviate from nature, and can expect, instead of an advantage, rather an injury to our discourses. HORACE very judiciously directs us upon this head, when he says,

Distinction must be made between the stile
Of Gods, and heroes ; of an hoary sage,
And an impetuous youth ; of a grave dame,
And a fond anxious nurse ; of mariners,
And rough-hewn swains untutor'd from the plough :
And as the men are diff'rent, diff'rent too
Must be the speeches you to *Colchians* give,
Affyrians, and the sons of *Thebes* and *Greece* *.

And in another place,

The manners of each age must be observ'd.
The boy who just has learnt to speak, and walk
With steady steps without his nurse's care,
With his coevals loves to play, to rage
Kindles at once, at once is cool'd again.
The youth, escap'd from his preceptor's pow'r,
So heavily endur'd, delights in dogs,
In horses, and the range of woods and fields :
A waxen soul to take the stamp of vice ;
Blind to futurity, profuse of wealth,
Rough, and intolerant of all reproof,
Aspiring, eager, fickle in his love.
At manhood diff'rent objects we pursue,
Riches, and friendship, and ambition's plumes ;

C c 2

Prudence

- *Intererit multum Divusne loquatur, an heros ;*
Maturusne senex, an adhuc florente juventa
Fervidus ; & matrona potens, an sedula nutrix ;
Mercatorne vagus, cultorne virentis agelli ;
Colchus, an Affyrius ; Thebis nutritus, an Argis.

HORAT. *de Arte Poetic.* ver. 114.

And *prudence* checks us from those daring deeds,
 O'er which *repentance* soon must weep in vain.
 Round the old man what troops of evils wait?
 For riches how unquenchable his thirst?
 While from his hoard he dreads to take a mite,
 And use it as his own! In all affairs
 With caution and with coldness he proceeds;
 Procrastinating, scarce alive to hope,
 Inert, and fearful of futurity,
 Peevish, complaining, boundless in his praise
 Of the good times that o'er his childhood roll'd,
 But of the present sad degen'rate age
 A critic, and a censor most severe.
 Our younger years bloom with a thousand joys,
 All nipp'd and wither'd by the frost of time;
 Then let not nature be revers'd, and youth
 Speak like old age, nor sages speak like boys.
 What's just and decent for each scene of life
 Observe, if you would charm the list'ning soul †.

If

† *Ætatis cuiusque notandi sunt tibi mores,*
Mobilibusque decor naturis dandus & annis.
Reddere qui voces jam sit puer, & pede certo
Signat humum, gestit paribus colludere, & iram
Colligit ac ponit temere, & mutatur in horas.
Imberbis juvenis, tandem custode remoto,
Gaudet equis, canibusque, & aprici gramine campi;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus æris,
Sublimis, cupidusque, & amata relinquere pernix.
Conversis studiis, ætas animusque virilis
Quærit opes & amicitias, infervit honori;
Commississe cavit quod mox mutare laboret.
Multa senem circumveniunt incommoda; vel quod
Quærit, & inventis miser abstinet, ac timet uti;
Vel quod res omnes timide gelideque ministrat,

Dilator,

If it should be asked, What advantage can an Orator derive from the introduction of persons silent as persons speaking? Our answer is, that the Orator may give a greater warmth and force to his sentiments when delivered by another, than what he may be able to infuse into them, as uttered by himself; and it may be added, that discourses by the introduction of silent persons as speaking are agreeably diversified, and may therefore be the better adapted to fix attention. In support of my observations, I would only have a person read CICERO's fine oration in behalf of MILO, and I am certain he will be satisfied of their truth and justice.

3. When we introduce persons deceased speaking as if they were alive, let us also take care that the speeches we ascribe to them are such as are correspondent, congruous, and that for the same reasons that have been assigned, when we directed that the language of persons silent, brought in by us as speaking, should be in perfect conformity to their characters. Shall I give an instance of this kind? "What and if LUCIUS BRUTUS should rise again, and stand here before us? Would he not say, I have expelled

C. c. 3

"Kings,

Dilator, spe latus, iners, pavidusque futuri;
 Difficilis, querulus, laudator temporis acti
 Se pueri, censor castigatorque minorum.
 Multa ferunt anni venientes commoda secum,
 Multa recedentes adimunt. Ne fortè seniles
 Mandentur juveni partes, pueroque viriles;
 Semper in adjunctis, asvoque morabitur aptis.

HORAT. Poet. Art. ver. 158.

" Kings, you have admitted them : I gave birth
 " to liberty, which did not so much as exist be-
 " fore ; you will not so much as preserve it,
 " when it has been obtained for you. I, at the
 " hazard of my life, delivered my country ; you,
 " though you have no risk to run in the cause
 " of liberty, give yourselves no concern about
 " it *."

If it should be made a question, What benefit can accrue from the introduction of persons deceased, as if they were present and speaking ? It may be replied, that the speeches of such who are departed from our world, may be armed with greater spirit and energy than discourses in our own persons. When ELIPHAZ would convey this truth to our minds, that " a mortal man cannot be more just than God, or a man more pure than his Maker ; and that he puts no trust in his servants ; and that his angels are charged with folly, how much less on them that dwell in houses of clay," &c. what a deep solemnity, and awful power does he give to the truth he delivers, by the manner in which he introduces it, or by acquainting us how it was revealed to him ? *Job iv. 12.* " How a thing was secretly brought to me, and mine ear received a little thereof : in thoughts from the visions of the night, when

" deep

* *Quod si nunc L. ille Brutus reviviscat, & hic ante pedes vestros adsit, non hac utatur oratione ? Ego reges ejeci, vos tyrannos introducitis : ego libertatem, quae non erat, peperi, vos partam servare non vultis : ego capitum mei periculo patriam liberavi, vos liberi sine periculo esse non curatis.* CICER. *ad HERENNIMUM*, lib. iv. n. 53.

" deep sleep falls upon men. Fear came upon
 " me, and trembling, which made all my bones
 " to shake. Then a spirit passed before my face,
 " the hair of my flesh stood up. It stood still,
 " but I could not discern the form thereof : an
 " image was before mine eyes ; there was si-
 " lence, and I heard a voice, saying, Shall mor-
 " tal man be more just than GOD ? Shall a man
 " be more pure than his Maker?" &c. It may
 be further observed, that the introduction of
 beings from another world, and speeches ascribed
 to them break the tenor of our discourses, and
 such a variation helps attention, and gives plea-
 sure to our hearers.

4. When by *Prosopeias*, countries, woods,
 rocks, rivers, temples, and the like, assume the
 powers and properties, and express the motions
 of living, and sometimes reasonable beings, such
 rhetorical liberties may be vindicated by the fol-
 lowing considerations.

(1) " Plaintive passions," says the Author of *the Elements of Criticism* *, " are extremely solicitous
 " for vent. But when a passion swells high, it is
 " not satisfied with so slight a gratification : it
 " must have a person to complain to ; and if none
 " be found, it will animate things devoid of sense.
 " Thus PHILoctETES (*PHILOCTETES of SOPHO-*
 " *CLES, act. 4. sc. 2.*) complains to the rocks and
 " promontories of the isle of *Lemnos* ; and ALCES-
 " TES dying, invokes the sun, the light of day, the

C c 4

" clouds,

* Vol. iii. page 56.

" clouds, the earth, her husband's palace, &c;
 " (*ALCESTES* of EURIPIDES, act. 2. sc. 1.)
 " Plaintive passions carry the mind still farther:
 " Among the many principles that connect in-
 " dividuals in society, one is remarkable: it is
 " that principle which makes us earnestly wish,
 " that others should enter into our concerns, and
 " think and feel as we do. This social princi-
 " ple, when inflamed by a plaintive passion,
 " will, for want of a more complete gratifica-
 " tion, prompt the mind to give life even to
 " things inanimate. MOSCHUS, lamenting the
 " death of BION, conceives that the birds, the
 " fountains, the trees lament with him." The
 same Author observes in another place, that
 " anger, the most violent of all passions, forces
 " the mind to personify a stock or a stone, when
 " it occasions bodily pain, in order to be a pro-
 " per object of resentment †."

(2) The frame of our minds, whether it be pleasant or melancholy, especially if the pleasure or the melancholy be in any very great degree, will make the inanimate creation around us seem either to be agreeable and delightful, or tasteless and irksome to us; and hence we may be led afterwards, by an easy step, to represent inanimate beings as sympathising with us, or participating the same passions with ourselves, or rejoicing, or being sad, according to the complexion of our spirits. In support of our obser-
 vation,

† Vol. i. page 191.

vation, that things will appear to us according to the different tempers of our minds, a fact, which, as we have taken notice, opens the way to the *Prosopeia*, and indeed justifies it, we shall cite the following passages from some of the first Writers. HORACE says to AUGUSTUS,

Thy light, dear sov'reign, to thy country give ;
 'Tis in the blessings of that light we live.
 Thy smile's our spring : thy countenance benign,
 When on thy people it vouchsafes to shine,
 Makes their bright days ev'n more serene and fair,
 And the sun's beams a lovelier lustre wear *.

In like manner MR ADDISON says,

O Liberty ! thou goddess heav'ly bright,
 Profuse of bliss, and pregnant with delight !
 Eternal pleasures in thy presence reign,
 And smiling plenty leads thy wanton train :
 Eas'd of her load subje~~c~~tion grows more light,
 And poverty looks cheerful in thy sight :
 Thou mak'st the gloomy face of nature gay,
 Giv'st beauty to the sun, and pleasure to the day †.

So in a copy of verses inserted in the *Spectator*, COLIN, a shepherd, is introduced as saying upon the absence of his beloved PHEBE,

When

* *Lucem redde tuæ, dux bone, patriæ.*
Instar veris enim vultus ubi tuus
Adfulsit populos, gratior it dies,
Et soles melius nitent.

HORAT. *Carmin.* lib. iv. od. 5. ver. 5.

† ADDISON'S *Miscellaneous Works*, vol. i. page 53. Octavo edition.

When walking with PHEBE, what sights have I seen?
 How fair was the flower, how fresh was the green?
 What a lovely appearance the trees and the shade,
 The corn-fields and hedges, and ev'ry thing made?
 But now she has left me, tho' all are still there,
 They none of them now so delightful appear:
 'Twas nought but the magic, I find, of her eyes,
 Made so many beautiful prospects arise.
 Sweet music went with us both all the wood through,
 The lark, linnet, throstle, and nightingale too;
 Winds over us whisper'd, flocks by us did bleat,
 And chirp went the grasshopper under our feet.
 But now she is absent, tho' still they sing on,
 The woods are but lonely, the melody's gone;
 Her voice in the concert, as now I have found,
 Gave every thing else its agreeable sound *.

(3) When we personify inanimate and insensible beings we may give weight and grandeur to our subject. Let a person think with himself, whether this is not the case when MILTON tells us, that *nature sighed*, and *the sky wept some sad drops* upon our first parents eating the forbidden fruit; and let him also consider, whether when the Prophet HABAKKUK says †, that at the presence of Deity, " the deep uttered his voice, and lifted up his hands on high," there is not an amazing vigour and sublimity in the *Prosopeia*.
 " The former part, says an ingenious Writer, " of the description, where the Poet makes the mountains sensible of the approach, and tremble at the presence of JEHOVAH, is truly sublime,

* *Spectator*, vol. viii. N° 603.

† Hab. iii. 10.

“ lime, as these effects give us an high idea of
 “ the majesty and power of the Almighty ; but
 “ the latter part of it, where he gives voice and
 “ action to the great deep, is remarkably grand ;
 “ and indeed is one of the most striking and
 “ daring personifications to be met with, either
 “ in the sacred or profane writings. It is by
 “ fixing upon such great and uncommon cir-
 “ cumstances, that an original Author discovers
 “ the sublimity of his genius ; circumstances
 “ that, at the same time that they shew the im-
 “ mensity of his conceptions, raise our admi-
 “ ration and astonishment to the highest de-
 “ gree *.”

5. We shall conclude our consideration of the *Prosopeia* with what is observed concerning either its general nature, or some particular kinds of it by several Writers. TIBERIUS RHETOR, speaking of DEMOSTHENES, says, “ The Orator every where minglest a representation of manners, and the induction of a person, when he brings in another as speaking. Thus, when his purpose was to reprove the inactivity of his countrymen, he speaks not in his own person, but introduces the *Greeks* : If therefore the *Greeks* should send to you, and should say, Now, O ye *Athenians*, dispatch Ambassadors to us, and let us know from them, how PHILIP is plotting against us, and against all *Greece*. So again, in his speech against LEPTINES : “ Suppose

* *Essay on Genius*, page 161.

“ Suppose LEUCO should send to us, and should
 “ expostulate with you for what crime, for what
 “ fault you have deprived him of his immuni-
 “ ties. By this induction of persons speaking,
 “ the Orator gives an amazing strength to his
 “ discourses *.”

“ There is no Figure perhaps, says Dr WARD,
 “ which serves more or better purpose to an
 “ Orator than the *Prosopeia*: for by this means
 “ he is enabled to call in all nature to his assist-
 “ ance, and can assign to every thing such parts
 “ as he thinks convenient. There is scarce any
 “ thing fit to be said, but may be introduced
 “ this way. When he thinks his own character
 “ not of sufficient weight to affect his audience
 “ in the manner he desires, he substitutes a per-
 “ son of greater authority than himself to engage
 “ their attention: when he has severe things to
 “ say, and which may give offence, as coming
 “ from himself, he avoids this by putting them
 “ into the mouth of some other person, from
 “ whom

* Μήνυστε δὲ πανίσχυ την τε ηθοποιίαν καὶ την της προσωπής
 υποβολὴν, οταν επέρι προσωπής περιβάλῃ λογον. Βελομενο-
 παρεπιτιμησαι τοις αναγκαῖοις οις εἰς φαθυμίαν, οὐκ αφ' εαυτών
 εἴπειν, αλλα τοις Ελλοις περιεθήκε τον λογον. Αγ οὐκ οι Ελλῆνες
 μεμψόσι πρώτης καὶ λεγωσαί, πεμπεῖ, ο Αθηναῖοι, πρώτης
 ημας εκάστη προσθέτεις, καὶ λεγεῖτε οις επιβολεῖς Φιλιππών ημιν,
 καὶ πασι τοις Ελλοις, καὶ τα εξης. Καὶ παλιν ει τω πρώτης
 Λεπτίνην, Αγ δε πεμψας οιημας λευκῶν ερωτα τι εχούτες εγκαλε-
 σαι, καὶ τι μεμφομενος την ατελείαν αὐτον αφαιρεισθε. Εν γάρ
 τελιω τω λογω λίαν ισχυροτερον του τρόπου ει τη προσωπής των
 λεγοντων πεποιηκεν. TIBERIUS RHETOR de Schematicibus DEMOSTHENIS, p. 187.

“ whom they will be better taken; or makes in-
 “ animate nature bring a charge; or express a
 “ resentment to render it the more affecting:
 “ and by the same method, he sometimes chooses
 “ to secure himself from a suspicion of flattery,
 “ in carrying a compliment too high *.”

“ The *Prosopeia*, says MR BLACKWALL, ani-
 “ mates all nature; gratifies the curiosity of
 “ mankind with a constant series and succession
 “ of wonders; raises and creates new worlds and
 “ ranks of rational creatures, to be monuments
 “ of the Poet’s wit, to espouse his cause, and
 “ speak his passion. To discern how much
 “ force and sprightliness this Figure gives to a
 “ sentence or expression, we need but first set
 “ down that line,

“ Aut conjurato descendens Dacus ab Istro †

The *Danube* against *Rome* conjur’d pours down
 The *Dacians* —

“ and then alter it thus,

“ Aut conjuratus descendens Dacus ab Istro

The *Danube* pours the *Dacians* down conjur’d
 Against our country —

“ and so make a comparison. In the plain way,
 “ it is not above the humble stile of PHÆDRUS;
 “ in the figurative, it rises up to the loftiness and
 “ majesty of VIRGIL.”

The same ingenious Writer also observes, that
 “ there

* WARD’s *System of Oratory*, vol. ii. p. 105.

† VIRGIL. *Georgic.* ii. ver. 497.

“ there is an excess of passion, a degree of enthusiasm in this sublime Figure; and therefore it is dangerous and ridiculous to use it, but when the importance and grandeur of the subject require it *.”

QUINTILIAN tells us, that “ *Prosopeias* are very bold Figures: that they admirably diversify a speech, and excite the attention; and that they require a strong vein of eloquence, since fiction, and things incredible in their own nature, will either make an extraordinary impression, because they soar beyond truth, or will be contemned as empty trifles for the want of it †.”

All that I shall add, is, that it may be very proper for us to be sparing in the use of so bold a Figure; and not to use it at all, but when our subject and our emotions, as it were, conspire to give it birth, and conceal, if I may so speak, its incredibility in a blaze of sudden and surprising glory.

“ This Figure, says CAUSSINUS, belongs to those Orators who are masters of the sublime ‡.

* BLACKWALL's *Introduction to the Classics*, p. 252, 253.

† Illuc adhuc audaciora, & majorum (ut Cicero existimat) laterum fictiones personarum — Mirè namque tum variant orationem, tum excitant — Sed magna quædam vis eloquentiæ desideratur. Falsa enim & incredibilia natura necesse est aut magis moveant, quia supra vera sunt; aut proveniis accipientur, quia vera non sunt. QUINTIL. lib. ix. cap. 2. § 2.

‡ Hæc Figura est eorum oratorum qui canunt majoribus tibiis. CAUSSIN. *de Eloquentia*, p. 431.

C H A P T E R X X I.

The PARABOLE considered.

§ 1. *Its definition.* § 2. *This Figure very frequent.* § 3. *In what respects the Parabole is serviceable.* § 4. *Instances of its use for illustration, from WATTS, HENRY, WOLLASTON, HALE, GROSVENOR, CICERO, LUCAN, and DIONYSIUS HALICARNASSENSIS.* § 5. *Examples of its use for sublimity, from GLOVER, YOUNG, MILTON, and LONGINUS.* § 6. *Instances of the powers of the Parabole to entertain, from STATIUS, ADDISON, POPE, and LITTLETON.* § 7. *Instances of the Parabole from Scripture.* § 8. *Observations concerning the Parabole.* § 9. *Directions concerning the right use and management of the Parabole.*

§ 1. **P**arabole * is a Figure that compares one thing with another, to which it bears a resemblance.

§ 2. This Figure is so common in Authors both sacred and profane, both in Writers in prose and verse, that our difficulty is where to make our choice of examples from amidst, I might say,

an

* From *παραβαλλω*, *I compare.*

an unbounded variety and profusion. What we shall attempt upon our subject will be, to shew what are the ends that may be answered by *Paraboles*, or what advantages our discourses may receive from them; next to make some observations concerning them; and afterwards to furnish some directions concerning their right use and management.

§ 3. We begin with shewing what are the ends that may be answered by *Paraboles*, or what advantages our discourses may receive from them; and they may be serviceable for illustration, sublimity, and entertainment.

§ 4. *Paraboles* may be serviceable for illustration. I shall produce some instances of this kind. “ You are not, says the sacred Orator, “ to rate the bounties of Providence too high, “ nor are you on the other hand to debase or “ make light of them.” But perhaps he is at a loss to mark the precise boundaries between an undue estimation on the one side, and an ungrateful neglect of them on the other, till a comparison comes in to his assistance, and at once shews the just medium by which we are to regulate our regards to providential favours, or the enjoyments of the present life. “ As a traveller “ at a good inn upon the road, says the Preacher, “ by no means despises or slightes the provisions “ and accommodations he finds there, but, on “ the other hand, is thankful for them, relishes,

“ and

“ and enjoys them, but yet does not mistake his
 “ house of transient entertainment for his resi-
 “ dence and home, or his supplies and comforts
 “ by the way, for his rich possessions at his jour-
 “ ney’s end ; so should it be with a Christian as
 “ to the blessings of the present life,” &c.

In like manner the false charges and malignant slanders upon an innocent and virtuous character, and their absolute dispersion in a little time, may be happily illustrated by a *comparison*, which I have somewhere met with to this purpose :

“ The malice of ill tongues cast upon a good
 “ man, is only like a mouthful of smoke-blown
 “ upon a diamond, which, though it clouds its
 “ beauty for the present, yet it is easily purged
 “ off, and the gem restored with little trouble to
 “ its genuine lustre.”

Our LORD says, *Matt. xi. 11.* that “ among
 “ them that were born of women, there had not
 “ risen a greater than JOHN *the Baptist*; but that
 “ notwithstanding, he that is least in the king-
 “ dom of heaven was greater than he.” Upon
 this passage Mr HENRY observes, “ the ground
 “ of this is laid in the preference of the New-
 “ Testament-dispensation above that of the Old ;
 “ Ministers of the New-Testament excel, because
 “ their ministration does so :” and to illustrate
 this remark, he adds, which at once maintains in
 a glorious light the high character of JOHN *the
 Baptist*, and gives us a most exalted idea of the
 incomparable excellency of the dispensation of

the Gospel, “ A dwarf upon a mountain sees fur-
“ ther than a giant in the valley.”

Dr WATTS, speaking of the ceremonies of human invention mingled with the service of GOD, could not perhaps have raised such a noble and just idea of the simplicity and excellency of Christian worship, or have given such a proper representation of the vain attempts of men to adorn it with their own superadded inventions, had he not suggested the notion of painting a diamond. “ What think ye, says he, of all the “ gaudy trappings and golden finery that are “ mingled with the Christian worship by the “ imaginations of men in the Church of *Rome*? “ Are they not like so many spots and blemishes “ cast upon a fair jewel by some foolish painter? “ Let the colours be never so sprightly and “ glowing, and the lustre of the paint never so “ rich, yet if you place them upon a diamond, “ they are spots and blemishes still. Let others “ take their liberty of colouring all their jewels “ with what greens, and purples, and scarlets “ they please; but for my own part, I like a “ diamond best that has no paint upon it *.”

The same excellent Writer, shewing that we may come to the knowledge of the existence of GOD, or that there is such a glorious Being who made all things, says, “ This is evident and “ certain, that nothing could make itself: it is
“ impossible

* WATTS’s *Remnants of Time in Prose and Verse*. See his *Works*, vol. iv. p. 623.

“ impossible that any being, which once had no
“ being, should ever give being to itself; or
“ that once upon a time it should of itself burst
“ out of nothing, and begin to be. Since there-
“ fore there is a world with a million of beings
“ in it, which are born and die, it is certain
“ there is some Being, who had no beginning,
“ but had life in himself from all eternity, and
“ who gives life and being to all other things.
“ Of all the visible beings that we are acquaint-
“ ed with, man is the highest and most noble;
“ but he is forced to confess he is not his own
“ maker. By sending our thoughts and inqui-
“ ries a little backward, we find that we came
“ into being but a few years ago, and we are
“ daily convinced that we perish and die in long
“ succession. Our parents or our ancestors were
“ no more able to make themselves than we are;
“ for most of them are dead, and the rest are
“ going the way of all flesh: they cannot pre-
“ serve our lives, nor their own; and therefore
“ it is plain that though we borrowed life from
“ them at first, yet they are not the original and
“ self-sufficient authors of life and being to
“ themselves, or to us; they are but instru-
“ ments in the hands of some superior first cause,
“ some eternal and original Maker of us all.
“ Or if some atheist should say, We must run up
“ from son to father, and from father to grand-
“ father in endless generations, without a begin-
“ ning, and without any first cause; I answer,
“ that it is impossible, for if ten thousand gene-

“ rations cannot subsist of themselves without dependence on something before them, neither can infinite or endless durations subsist of themselves without dependence. Suppose,” (and now comes in a Comparison which illustrates and aids the Doctor’s subject) “ a chain of ten thousand links hung down from the sky, and could not support itself unless some mighty power upheld the first link ; then it is certain, a chain of ten thousand times ten thousand links, or an endless chain, could not support itself : as the chain grows longer and heavier, the addition of new links can never make the chain more independent, or better support itself.”

The same Comparison for the same purpose we meet with in Mr WOLLASTON, but in a larger representation. “ An infinite succession of effects, says he, will require an infinite efficient, or a cause infinitely effective. So far is it from requiring none. Suppose a chain hung down out of the heavens from an unknown height, and though every link of it gravitated toward the earth, and what it hung upon was not visible, yet it did not descend, but kept its situation ; and upon this a question should arise, *What supported or kept up this chain ?* Would it be a sufficient answer to say, that the first (or lowest) link hung upon the second (or that next above it) the second, or rather the first and second together upon the third, and

“ and so on *ad infinitum*? For what holds up
 “ the whole? A chain of ten links would fall
 “ down, unless something able to bear it hin-
 “ dered; one of twenty, if not stayed by some-
 “ thing of a yet greater strength, in proportion
 “ to the increase of weight: and therefore one
 “ of infinite links certainly, if not sustained by
 “ something infinitely strong, and capable to
 “ bear up an infinite weight. And thus it is in
 “ a chain of causes and effects tending, or as it
 “ were gravitating towards some end. The last
 “ (or lowest) depends, or, as one may say, is
 “ suspended upon the cause above it: this again,
 “ if it be not the first cause, is suspended as an
 “ effect upon something above it, &c. And if
 “ they should be infinite, unless, agreeably to
 “ what has been said, there is some cause upon
 “ which all hang or depend, they would be but
 “ an infinite effect without an efficient; and to
 “ assert there is any such thing, would be as great
 “ an absurdity as to say, that a finite or little
 “ weight wants something to sustain it, but an
 “ infinite one or the greatest does not.”

“ That which may illustrate my meaning,” says Judge HALE, “ in this preference of the revealed light of the holy Scriptures touching this matter above the essays of a philosophical imagination, may be this. Suppose that Greece being unacquainted with the curiosity of mechanical engines, though known in some

“ remote region of the world, an excellent art-
“ ist had secretly brought and deposited in some
“ field or forest some excellent watch or clock,
“ which had been so formed, that the original
“ of its motion was hidden and involved in
“ some close contrived piece of mechanism ;
“ that this watch was so framed, that the mo-
“ tion thereof might have lasted a year, or some
“ such time as might give a reasonable period
“ for philosophical conjectures concerning it,
“ and that in the plain table there had not been
“ only the description and indication of hours,
“ but the configurations and indications of the
“ various phases of the moon, the motion and
“ place of the sun in the ecliptic, and divers
“ other curious indications of celestial motions ;
“ and that the scholars of the several schools of
“ EPICURUS, of ARISTOTLE, of PLATO, and
“ the rest of those philosophical sects, had ca-
“ sually in their walk found this admirable *au-*
“ *tomaton*; what kind of work would there have
“ been made by every sect, in giving an account
“ of this phenomenon? We should have had
“ the *Epicurean* sect have told the by-standers,
“ according to their pre-conceived hypothesis,
“ that this was nothing else but an accidental
“ concretion of atoms, that haply fallen together,
“ had made up the index, the wheels, the ba-
“ lances, and that being haply fallen into this
“ posture, they were put into motion. Then
“ the *Cartesian* falls in with him, as to the main
“ of their supposition, but tells him that he
“ does

“ does not sufficiently explicate how this engine
“ is put into motion ; and therefore to furnish
“ this motion, there is a certain *materia subtilis*,
“ that pervades this engine ; and the moveable
“ parts, consisting of certain globular atoms apt
“ for motion, they are thereby, and by the mo-
“ bility of the globular atoms, put into motion.
“ A third, finding fault with the two former,
“ because these motions are so regular, and
“ do express the various phenomena of the
“ distribution of time, and of the heavenly
“ motions ; therefore it seems to him, that this
“ engine and motion also, so analogical to the
“ motions of the heavens, was wrought by some
“ admirable conjunction of the heavenly bodies,
“ which formed this instrument and its motions
“ in such an admirable correspondency to its own
“ existence. A fourth, disliking the supposi-
“ tions of the three former, tells the rest, that
“ he hath a more plain and evident solution of
“ the phenomenon, namely, the universal soul
“ of the world, or spirit of nature, that formed
“ so many sorts of insects with so many organs,
“ faculties, and such congruity of their whole
“ composition, and such curious and various
“ motions as we may observe in them, hath
“ formed and set into motion this admirable *au-*
“ *tomaton*, and regulated and ordered it with all
“ these congruities we see in it. Then steps in
“ an *Aristotelian*, and, being dissatisfied with all
“ the former solutions, tells them, Gentlemen,
“ you are all mistaken, your solutions are inex-

" plicable and unsatisfactory ; you have taken
" up certain precarious hypotheses, and being
" prepossessed with these creatures of your own
" fancies, and in love with them, right or wrong
" you form conceptions of things according to
" those fancied and pre-conceived imaginations.
" The short of the business is, this *machina* is
" eternal, and so are all the motions of it ; and
" inasmuch as a circular motion hath no begin-
" ning or end, this motion that you see both in
" the wheels and index, and the successive in-
" dications of the celestial motions, is eternal,
" and without beginning. And this is a ready
" and expedite way of solving the phenomenon,
" without so much ado as you have made about
" it.

" And while all the masters were thus con-
" troversing the solution of the phenomenon in
" the hearing of the artist that made it, and
" when they had all spent their philosophizing
" upon it, the artist that made this engine, and
" all this while listened to their admirable fan-
" cies, tells them, Gentlemen, you have dis-
" covered very much excellency of invention
" touching this piece of work that is here be-
" fore you, but you are all miserably mistaken,
" for it was I that made this watch, and brought
" it hither ; and I will shew you how I made it :
" first, I wrought the spring, and the fusee, and
" the wheels, and the balance, and the case,
" and table ; I fitted them one to another, and
" placed

“ placed these several axes that are to direct
“ the motions of the index to discover the hour
“ of the day, of the figure that discovers the
“ *phasis* of the moon, and the other various mo-
“ tions that you see; and then I put it together,
“ and wound up the spring, which hath given
“ all these motions that you see in this curious
“ piece of work: and that you may be sure I
“ tell you true, I will tell you the whole order
“ and progres of my making, disposing, and
“ ordering of this piece of work, the several
“ materials of it, the manner of the forming
“ every individual part of it, and how long I
“ was about it. This plain and evident disco-
“ very renders all these excogitated hypotheses
“ of these philosophical enthusiasts vain and ri-
“ diculous, without any great help of rhetorical
“ flourishes or logical confutations.

“ And much of the same nature is that dis-
“ parity of the hypotheses of the learned phi-
“ losophers in relation to the origination of the
“ world and man, after a great deal of dust
“ raised, and fanciful explications, and unintel-
“ ligible hypotheses. The plain, but divine
“ narrative by the hand of MOSES, full of sense,
“ and congruity, and clearnes, and reasona-
“ blenes in itself, doth at the same moment
“ give us a true and clear discovery of this
“ great mystery, and renders all the essays of
“ the generality of the heathen philosophers to
“ be vain, inevident, and indeed inexplicable
“ theories,

“ theories, the creatures of phantasy and imagination, and nothing else *.”

Dr GROSVENOR, in his admirable piece, intitled, *Health*, has the following passage. “ To any one that views the contexture of the brain, *health*, for any considerable time, must appear a wonder. How exquisitely fine the nerves, the fibres, the blood-vessels? The smallest of which, if it should be stopped, or crack, if it should too much relax with heat, or contract with cold, would, according to the degree of the disorder, be immediate sickness or death: and yet how continual is the passage of the blood and spirits through these small ducts and canals? How fired they are sometimes by close thinking? stretched and swelled by the sudden flushes of passion and surprise? When the blood and spirits rush violently through these most tender passages, that are finer than the slenderest threads of a cobweb, and seem ready to break by their own fineness. How many thousand of these fine pipes must be kept open to preserve the communication between the brain and the heart? What a concurrence of innumerable parts, actions, and strings, must go to produce one of those motions of the heart we commonly call the beating or pulse? the smallest intermission of which we immediately feel all over

* HALE’s *Primitive Origination of Mankind*, sect. iv. ch. 6.
p. 340.

“ over us, and dread the general stagnation of
“ our blood. And yet ever since we were born,
“ this opening and shutting has been repeated,
“ if we may depend upon some calculations, no
“ less than four thousand times in an hour. How
“ many thousand times therefore in an hour am
“ I liable to the sinking, fainting consequences
“ of an intermission ! By this the blood, which
“ is the vehicle of life, and with it the vital
“ spirits, are distributed into every part of the
“ body. Admirable ! that from this fountain
“ of life and heat, there should lie channels or
“ conduit-pipes to every even the remotest parts
“ of the body !” Next follow two Comparisons
most apt and illustrative of his point : “ Just as
“ if from one water-house there should be pipes
“ conveying the water, not only to every house
“ in the town, but to every room, nay, to every
“ vessel in every room ; or from one fountain
“ in a garden, there should be little channels di-
“ rected to every bed, to every plant and flower
“ growing there, nay, to every leaf, to every
“ fibre, and hollow string of every leaf.” I shall
add another similitude from the same ingenious
Writer. “ We commonly say our breath is in
“ our nostrils, because it passes through them ;
“ and is there not a free passage for it to pass
“ out of them ? why does it not fly off ? There
“ is no more visible *nexus* or tie between soul
“ and body by this breath, than for a wreath of
“ smoke to tie a sun-beam and a clod of clay
“ together †.”

† GROSVENOR on *Health*, p. 72—75.

CICERO, in defence of his opinion that CATILINE should rather leave *Rome* than be punished, says, “ If in so perilous a rebellion this paricide alone should be exterminated, we may perhaps for a short time seem to be relieved from anxiety and terror; but the danger will remain, and will still be wholly shut up in the veins and bowels of the commonwealth. As men grievously sick, when they are in the burning heat of a raging fever, upon taking a draught of cold water, seem at first to be refreshed by it, but afterwards are more heavily and violently attacked by their distemper; in like manner this disease, under which the republic labours, will gain a respite by the extinction of CATILINE, but will afterwards, as the rest of his accomplices still survive, return upon us with redoubled fury.”

I shall conclude the instances of *Paraboles*, as used for illustration, with the comparisons which LUCAN makes of POMPEY and CÆSAR, those great, unhappy men, who involved the world in their quarrel.

* Quod si ex tanto latrocinio iste unus tolletur, videbimus fortasse ad breve quoddam tempus cura, & metu esse relevati: periculum autem residet, & erit inclusum penitus in venis atque visceribus reipublicæ. Ut saepe homines ægri morbo gravi, cum æstu, febrique jactantur, si aquam gelidam biberint, primò relevati videntur, deinde multo gravius, vehementiusque afflictantur: sic hic morbus, qui est in reipublica, relevatus istius pœna, vehementius, vivis reliquis, ingravescet. CICER. in CATIL. orat. i. n. 13.

Thou, mighty POMPEY, wert alarm'd with fears
 Lest CÆSAR's fresh achievements should eclipse
 Thine ancient triumphs, and the laurels won
 From *Pirates* to the *Gallic* wreaths should yield.
 The series of thy labours and success,
 Great CÆSAR, swell'd thy spirit, that disdain'd
 The second honours on the rolls of fame.
 Thy tow'ring soul could no superior brook,
 Nor POMPEY's bear a rival. Far unlike
 The men: the one now verging upon age,
 Quitting all martial toils, had long enjoy'd
 The calms of peace, but, fond of fame, dispers'd
 His frequent largesses among the crowd;
 Their favour was his life, and when their shouts
 Resounded through the theatre his praise,
 His ear, his soul in raptures drunk the bliss,
 But no fresh vict'ries dignify'd his name;
 On former merits his renown relics.
 Thus POMPEY stands the shadow of himself.
 So in a fruitful country tow'rs the oak,
 Deck'd round with trophies, and the sacred spoils
 Of chiefs triumphant; but, its roots decay'd,
 On its own weight it rests, and throws abroad
 Its naked arms, and not from recent leaves,
 But its old trunk its total shade derives:
 But though it nods to its tremendous fall
 By the first eastern blast, and though the woods
 Around it flourish in unfaded youth,
 Yet this one tree is deify'd by all.
 But with a gen'r'l's name, and long-earn'd praise,
 CÆSAR is not content; his restless soul
 No place can circumscribe, and never feels
 Shame, but when vict'ry smiles upon his foe.
 Fierce and invincible he flies to arms,

Nor ever spares the havock of his sword,
 Whenever hope or indignation calls.
 With all his pow'r successes he improves,
 Seizes each gale that Heav'n propitious breathes,
 Bursts all the bars asunder that oppose
 To highest glory his sublime career,
 And joys to see destruction break his way
 To absolute dominion o'er the world :
 As when a thunder-bolt from rifted clouds,
 Descending with unsufferable roar,
 Startling the day with its unusual fires,
 Frighting mankind with its pernicious glare,
 To some majestic temple bends its flame,
 Through all obstruction makes resistless way,
 Bounds and rebounds in ruin and in death,
 Collects and recollects its scatter'd fires,
 Insatiable to havock and devour *.

I shall

* *Tu, nova ne veteres obscurent acta triumphos,*
Et victis cedat Piratica laurea Gallis
Magne, times : te jam series, ususque laborum
Erigit, impatiensque loci fortuna secundi.
Nec quenquam jam ferre potest, Cæsarve priorem,
Pompeiusve parem —
Nec coiere pares : alter vergentibus annis
In senium, longoque togæ tranquillior usu
Dedidicit jam pace ducem ; famæque petitor
Multa dare in vulgus ; totus popularibus auris
Impelli, plausuque sui gaudere theatri :
Nec reparare novas vires, multumque priori
Credere fortunæ. Stat magni nominis umbra ;
Qualis frugifero quercus sublimis in agro
Exuvias veteres populi, sacrataque gestans
Dona ducum : nec jam validis radicibus hærens,
Pondere fixa suo est, nudosque per aëra ramos
Effundens, trunco, non frondibus, efficit umbram.

Sed

I shall only produce one more instance of the *Parabole*, as it serves for illustration, and that shall be from DIONYSIUS HALICARNASSENSIS, in which he thus describes and compares DEMOSTHENES. “ DEMOSTHENES therefore, preferring “ such a forensic and diversified stile, though he “ was later in age than the above-mentioned re- “ spectable speakers, yet would neither take “ them nor their stile for his patterns ; but, ac- “ counting all others as below the mark, and “ far short of perfection, he selected from each “ of them what was most valuable and useful “ to him, and framed and completed a diction “ of divers kinds, a diction that, as there “ was occasion, was sublime and low ; copious “ and concise; new and common; adorned and
“ plain;

Sed quamvis primo nutet casura sub Euro,
 Tot circum sylvæ firmo se robore tollant,
 Sola tamen colitur. Sed non in Cæsare tantum
 Nomen erat, nec fama ducis ; sed nescia virtus
 Stare loco ; solusque pudor non vincere bello.
 Acer & indomitus, quo spes, quoque ira vocasset,
 Ferre manum, & nunquam temerando parcere ferro :
 Successus urgere suos : instare favori
 Numinis ; impellens, quicquid sibi summa petenti
 Obstaret ; gaudensque viam fecisse ruina.
 Qualiter expressum ventis per nubila fulmen
 Ætheris impulsu sonitu, mundique fragore
 Emicuit, rupitque diem, populosque paventes
 Terruit, obliqua perstringens lumina flamma ;
 In sua templa furit ; nullaque exire vetante
 Materia, magnamque cadens, magnamque revertens
 Dat stragem late, sparsoque recolligit ignes.

LUCAN. *Pharsal.* lib. i. ver. 121.

“ plain ; rugged, and smooth ; inflamed, and
 “ cool ; pleasant, and bitter ; mild, and impas-
 “ sioned ; exactly like the PROTEUS, so much
 “ celebrated by the ancient Poets, who, without
 “ any sort of trouble, transformed himself into
 “ all kinds of shapes, and so deceived the sight,
 “ that it was impossible to determine whether he
 “ was a God, or demon, or only a man, who
 “ charmed every ear with all the vast variety of
 “ language --- I have just the same opinion of
 “ the stile of DEMOSTHENES, and attribute to
 “ him an assemblage of every kind of language
 “ in his orations †.”

§ 5. We shall next shew that the *Parabole* conduces to sublimity. The following instances shall suffice. In the number, let me mention
 the

† Τοιαυτην δη καλαλαζεν την πολιτικην λεξιν ο Δημοσθενης,
 ειω κεκινημενην ποικιλως, και τηλικετοις επεισελθων αυδρασιν,
 ενθεον θεοντε υγενοδας ζηλωτης, κλε χαρακηρω, εις αυδεσον
 ημιεργυς, τινας απαντας οιομενων ειναις και αιλετεις εξ απαντων δι^τ
 αυτων οσα κρατισα και χρησιμιωταια πν, εκλεγομενω, συνυφαινεις,
 και μιαν εκ πολλων διαλεκτων απετελει, μεγαλοπρεπη, λιπην πε-
 ριτην, απεριτην εξηλλαγμενην, συνηθη πανηγυρικην, αληθινεις
 αυσηραν, ιλαραν συγιονον, ανειμενην ηδειαν, πικραν ηθικην, πα-
 θητικην οδε διαλλατησαν τη μεμυθευμενη παρα τοις αρχαιοις
 ποιηταις Πρωτεως. Οι απασαν ιδεαν μορφης αμογης μετελαμ-
 βανεν ειπε θεω η δαιμων της έκεινω αρα πν, παρακρονομενω
 υψεις τας αιθρωπινας ειπε διαλεκτη ποικιλου δη χρημα εν αυδεσο
 οιφω, πασης απαντηλου ακοης — Εγω μεν τοιαυτην τινα δοξαν
 υπερ της Δημοσθενης λεξεως εχω, και τον χαρακηρα τηλου αποδι-
 δωμι αυτω, τον εξ απασης μικτου ιδεας. DIONYSII HALICAR-
 NASSENS. VOL. II. p. 273. HUDSON. Edit.

the Comparison of a prospect of the camp of XERXES, to that of the billows of the unbounded ocean, by moonshine :

With him the leaders climb the arduous hill,
 From whence the dreadful prospect they command,
 Where endless plains, by white pavilions hid,
 Spread like the vast *Atlantic*, when no shore,
 No rock or promontory stops the sight,
 Unbounded as it wanders ; but the moon,
 Resplendent eye of night, in fullest orb
 Throughout th' interminated surface throws
 Its rays abroad, and decks in snowy light
 The dancing billows ; such was XERXES' camp *.

" Who knows, says Doctor YOUNG, whether
 " SHAKESPEAR might not have thought less if
 " he had read more ? Who knows if he might
 " not have laboured under the load of JOHN-
 " SON'S learning, as ENCELADUS under *Ætna* ?
 " His mighty genius indeed, through the most
 " mountainous oppression, would have breathed
 " out some of his inextinguishable fire ; yet pos-
 " sibly he might not have risen up into that
 " giant, that much more than common man, at
 " which we now gaze with amazement and de-
 " light †."

What would MILTON be in many places of his great poem, *Paradise Lost*, without the assistance of the *Parabole* ? It is by this Figure, as by JA-
 E e COB'S

* GLOVER'S *Leonidas*, book ii. line 236.

† YOUNG'S *Conjectures on original Composition*. See his *Works*, vol. iv. page 312.

COB's ladder, whose feet was on earth, and its top in heaven, that he ascends to such a superlative height in the following passages. When SATAN is described among the rest of the fallen angels, involved in the same guilt and ruin with himself, but yet as supreme among them, the Poet tells us,

— He above the rest

In shape and gesture proudly eminent,
 Stood like a tow'r ; his form had yet not lost
 All her original brightness, nor appear'd
 Less than arch-angel ruin'd, and th' excess
 Of glory obscur'd ; as when the sun new ris'n
 Looks through the horizontal misty air,
 Shorn of his beams, or from behind the moon
 In dim eclipse disastrous twilight sheds
 On half the nations, and with fear of change
 Perplexes monarchs ; darken'd so, yet shone
 Above them all th' arch-angel — *

Presently MILTON thus compares the fallen angels ;

— Yet faithful how they stood,
 Their glory wither'd : as when Heaven's fire
 Hath scath'd the forest-oaks or mountain-pines ;
 With singed top their stately growth though bare
 Stands on the blasted heath — †

Death is personified by our great Poet, and thus represented ;

— Black

* *Paradise Lost*, book i. line 589.
 line 611.

+ *Ibid.* book i.

— Black it stood as night,
Fierce as ten furies, terrible as hell *.

And SATAN and *Death*, just upon the point of engagement, are drawn in very bold colours, and the *Paraboles* are inexpressibly striking and sublime.

So spake the grisly terror, and in shape,
So speaking and so threatening, grew tenfold
More dreadful and deform : on th' other side
Incens'd with indignation SATAN stood
Unterrify'd, and like a comet burn'd,
That fires the length of *Ophiuchus* huge
In th' *Arctic* sky, and from his horrid hair
Shakes pestilence and war. Each at the head
Levell'd his deadly aim ; their fatal hands
No second stroke intend, and such a frown
Each cast at th' other ; as when two black clouds,
With Heav'n's artillery fraught, come rattling on
O'er the *Caspian*, then stand front to front
Hovering a space, till winds the signal blow,
To join their dark encounter in mid air †.

We shall conclude the proofs of *Paraboles* contributing to the sublime, with two passages from LONGINUS. “ HOMER, in his *Odysssey*, says “ that excellent Critic, may be resembled to the “ setting sun, whose incomparable magnitude “ still remains, though not in the fierce blazes “ of noon ‡.”

* *Paradise Lost*, book ii. line 670.
line 704.

† *Ibid.* book ii.

‡ Οθεν επ τη Οδυσσεια παρεικασαι τις αυ καταδυομενωντος
Ομηρου

“ PLATO,” says the same Critic (for of him he is supposed to be speaking) “ every where diffuses himself, like the ocean, in a copious majesty : but DEMOSTHENES, in his speeches, exerting a sovereignty over the passions, kindles and blazes. Not that PLATO is a cold writer, for the gravity of his compositions is ennobled with a sublimity and grandeur ; but still he does not wield the thunder of DEMOSTHENES. And, my dear TERENTIANUS, CICERO himself (if we Greeks may be allowed to criticise upon the *Latin* Writers) differs not in any respect more than in what I have mentioned from DEMOSTHENES. DEMOSTHENES is concisely, CICERO is diffusely sublime. DEMOSTHENES, who burns and bears down all before him with an irresistible violence, rapidity, strength, and fury, may be compared to an hurricane or a thunderbolt : but CICERO’s eloquence, if I am right, is like some vast conflagration, that expands itself, and devours all before it, maintains an intense and inextinguishable heat, breaks out in different forms in different places, and is nourished by inexhaustible supplies of fuel †.”

From

Ομηρος ηλιω. ο διχα της σφοδροτηισθαι φαμενει το μεγεθος.
LONGIN. de Sublimitate, § 9.

† πλευσιωτατα, καθαπερ τι ωελαγθο, εις αναπεπλαμενον κεχυται σολλαχη μεγεθο. Οθεν, οιμα, κατα λογου ο μεν ρητωρ, ατε παθητικωτερο, τολυ το διαπυρον εχει, και θυμικως εκφλεγομενον ο δε, καθεισως εν οικω και μεγαλοπρεπει σεμνοτηι, εκ εψυπλαις

From these passages of LONGINUS, and others that we have cited from him in the course of our Work, who is there but what will subscribe to the justice of that character which MR POPE gives of this celebrated Critic? when he says,

Thee, bold LONGINUS, all the nine inspire,
And bless their critic with a poet's fire.
An ardent judge, who, zealous in his trust,
With warmth gives sentence, yet is always just:
Whose own example strengthens all his laws;
And is himself that great sublime he draws *.

§ 6. *Paraboles* may greatly entertain the mind, and by raising images different from the subject upon which we are treating, relieve and delight our audience or our readers. Some instances of this kind shall be given.

E. e 3

STATIUS,

εψυχίας μὲν, ἀλλ' εχθρίως επεργάζεται. Οὐ κατ' αλλα δε τινας
η τρυπα, εμοι δοκει, φιλτατε Τερεντίουν, (λεγω δε, ει και ημει
ως Ελλησιν εφειται τι γινωσκειν) και ο Κικερων τι Δημοσθενεις ει
τοις μεγεθος παραβαλλαττει. Ο μεν γαρ εν υψει το πλεον απο-
τομω, ο δε Κικερων εν χιστει και ο μεν ημετεροι δια το μετα
βιας εκαγα, ετι δε ταχυει, γωμης, δειροτηι, οιου καιει τι
αμα και διαρπαξειν, σκηπτω τιν παρεικαζοιτ αν η κεραυνω ο
δε Κικερων, ως αμφιλαφης τις εμπρησμοι (οιμαι) παντη γεμεται,
και ανειδειται, πολυ εχων και επινομον αει το καιον, και διακλη-
ρουομενον αλλοτριων αλλοιων ει αυτω, και κατα διαδοχας αιατρε-
φομενον. LONGIN. de Sublimitate, § 12.

* POPE'S *Essay on Criticism*, line 673.

STATIUS, lamenting the death of a young lady, says,

How happy had thy days been multiply'd,
 And thou hadst seen thy children round thee smile
 In youthful vigour ! but, alas, thy joys
 Were blasted in the morning of thy life.
 So the pale lilies hang their wither'd heads,
 Thus roses die beneath the chilling blast,
 And vi'lets, purple daughters of the spring,
 Breathe out their fragrant lives into the air *.

MR ADDISON presents us with a very pleasing simile in the following lines :

Let us not, LUCIA, aggravate our sorrows,
 But to the Gods permit th' event of things ;
 Our lives, discolour'd with our present woes,
 May still grow white, and smile with happier hours.
 So the pure limpid stream, when foul with stains
 Of rushing torrents and descending rains,
 Works itself clear, and, as it runs, refines ;
 Till by degrees the floating mirror shines,
 Reflects each flow'r that on the border grows,
 And a new heav'n in its fair bosom shows †.

The

* Felix, O, si longa dies ; si cernere vultus
 Natorum, viridesque genas tibi justa dedissent
 Stamina : sed media decidere abrupta juventa
 Gaudia ; florentesque manu scidit Atropos annos :
 Qualia pallentes declinant lilia culmos,
 Pubentesque rosae primos moriuntur ad austros,
 Aut ubi verna novis exspirat purpura pratis.

STATII Sylv. lib. iii. od. 3. ver. 124.

† ADDISON's *Miscellaneous Works*, vol. ii. page 47. Octavo edition.

The following is a very just and well-adapted simile of MR POPE :

Fir'd at first sight with what the muse imparts,
 In fearless youth we tempt the heights of arts,
 While from the bounded level of the mind
 Short views we take, nor see the lengths behind ;
 But more advanc'd behold with strange surprise
 New distant scenes of endless science rise !
 So pleas'd at first the tow'ring *Alps* we try,
 Mount o'er the vales, and seem to tread the sky ;
 Th' eternal snows appear already past,
 And the first clouds and mountains seem the last :
 But, those attain'd, we tremble to survey
 The growing labours of the length'ned way ;
 Th' increasing prospect tires our wand'ring eyes ;
 Hills peep o'er hills, and *Alps* on *Alps* arise *.

LORD LITTLETON, lamenting the death of his amiable Lady, says,

Not only good and kind,
 But strong and elevated was her mind ;
 A spirit that with noble pride
 Could look superior down
 On fortune's smile or frown ;
 That could without regret or pain
 To virtue's lowest duty sacrifice
 Or int'rest's or ambition's highest prize ;
 That injur'd or offended never try'd
 Its dignity by vengeance to maintain,
 But by magnanimous disdain.
 A wit that temperately bright,
 With inoffensive light

* POPE'S *Essay on Man*, line 219.

All pleasing shone, nor ever past
 The decent bounds, that wisdom's sober hand,
 And sweet benevolence's mild command,
 And bashful modesty, before it cast.
 A prudence undeceiving, undeceiv'd,
 That nor too little nor too much believ'd,
 That scorn'd unjust suspicion's coward fear,
 And without weakness knew to be sincere.
 Such LUCY was ; when, in her fairest days,
 Amidst th' acclaim of universal praise
 In life's and glory's freshest bloom,
 Death came remorseless on, and sunk her to the tomb.

Immediately follows a very apt and pleasing
Comparison ;

So where the silent streams of *Liris* glide
 In the soft bosom of *Campania*'s vale,
 When now the wintry tempests all are fled,
 And genial summer breathes its western gale,
 The verdant orange lifts its beauteous head :
 From ev'ry branch the balmy flow'rets rise,
 On ev'ry bough the golden fruits are seen ;
 With odours sweet it fills the smiling skies,
 The wood-nymphs tend it, and th' *Idalian* queen :
 But in the midst of all its blooming pride,
 A sudden blast from *Apenninus* blows,
 Cold with perpetual snows ;
 The tender blighted plant shrinks up its leaves, and dies †.

§ 7.

† To the same Author also are ascribed the following
 verses, making part of an epitaph on the same lady ; and, as
 they have not been inserted among the instances of the *Hypo-*
thesis, the Reader may not be displeased if I give them now a
 place in our Work, as a fine example of that Figure.

§ 7. A vast variety of *Paraboles* may be collected from the sacred Writings; but we shall content ourselves with selecting comparatively only a few of them from the rich treasure the Scriptures afford us.

The Prophet ISAIAH thus introduces the *Af-syrian* Monarch insolently glorying in his successes : " And my hand hath found as a nest the riches of the people ; and as one gathereth eggs that are left, have I gathered all the earth, and there was none that moved the wing, or opened the mouth, or peeped *."^{ss}

In like manner NAHUM, prophesying the destruction of *Nineveh*, says, " All thy strong-holds shall be like fig-trees with the first ripe figs ; if they be shaken, they shall fall into the mouth of the eater †."^{ss}

HUSHAI,

To the memory of a Lady lately deceased. A Monody.

Made to engage all hearts, and charm all eyes ;
 Tho' meek, magnanimous ; tho' witty, wise ;
 Polite, as all her life in courts had been ;
 Yet good, as she the world had never seen ;
 The noble fire of an exalted mind,
 With gentlest female tenderness combin'd.
 Her speech was the melodious voice of love,
 Her song the warbling of the vernal grove ;
 Her eloquence was sweeter than her song,
 Soft as her heart, and as her reason strong ;
 Her form each beauty of the mind express'd,
 Her mind was virtue by the graces dress'd.

* Isa. x. 14.

† Nahum iii. 12.

HUSHAI, representing to ABSALOM what his innumerable host would be able to perform against DAVID his father, says, that " they would " come upon him in some place where he should " be found ; and that they should light upon " him as the dew falls upon the ground * .

Our LORD represents himself in the day of judgment as separating the assembled world that shall stand before him, " as a shepherd divides " his sheep from the goats † ,

None of these *Comparisons* may seem to have any thing of the Sublime in them ; but in that very point in which they seem to be defective as to the Sublime, they may be found upon a close and careful examination to excel, when taken in their connexion. What can raise the idea of the power of a Monarch to an higher pitch, than to consider him as " finding as a nest the riches of " the people, and as gathering the earth as one " gathers eggs that are left ?" With what ease and irresistible might does he make his conquests, and extend his absolute and universal dominion over the nations ? In like manner how utterly weak and impotent is that people, whose strongholds surrender with as little trouble " as figs " are shaken from the boughs upon which they " hang ?" And what a numerous army do we behold, and may I not add, what easy victories do we see them making, when they are said to " light as the dew falls upon the ground ?" whose

* 2 Sam. xvii. 12.

† Matt. xxv. 32.

whose descent can by no means be prevented. As to our LORD's saying, that he shall separate all nations, "as a shepherd divides his sheep from the goats," what can give a more striking idea of his majesty and power in the day of judgment than this *Comparison*? Though he has the NIMRODS, the NEBUCHADNEZZARS, the ALEXANDERS, and the CÆSARS of our world before him; nay, though he has such an immense multitude, as all the inhabitants of the earth, in all nations and in all ages, without so much as a single person wanting, yet he separates them as a shepherd divides his sheep from the goats, without any difficulty, any delay. "I can imagine," says that excellent expositor Dr DODDRIDGE, in a note upon the place, "no more magnificent image than this; the assembled world distinguished with such unerring penetration, and distributed into two grand classes, with as much ease as sheep and goats are ranged in different companies."

Allow me here to observe, that we sometimes find an amazing dignity, an ineffable grandeur in a few short expressions of Scripture. Thus we may consider the account of MOSES concerning the production of light: "And God said, 'Let there be light, and there was light *'."

LONGINUS takes notice of this passage, and says, "So likewise the legislator of the Jews, who was no common person, after he had conceived the power of God according to its

" dignity,

* Gen. i. 3.

“ dignity, has written in the beginning of his
 “ laws, *And God said --- What? --- Let there be*
 “ *light, and there was light: Let the earth be,*
 “ *and the earth was *.*”

To the same purpose I might mention another passage: “ And I saw a great white throne, and him that sat upon it, from whose face the earth and the heaven fled away, and there was found no place for them †.” As a word created nature, so a look, a frown dissolve it. What uncontrollable and sovereign power is here? How can Deity be possibly represented in greater majesty, in superior glory? “ Set HOMER’s Sublime, says Mr BLACKWALL, adorned with all the pomp of good words, heightened with all the loftiness of grand and ravishing numbers, and place St JOHN’s description of the appearance of the Judge of the world near to it, only expressed in a few plain and common words, and adorned with its own native simplicity, and all the brightness of the Poet will vanish, and be quite absorbed by the dazzling and rapturous glory of the Apostle. “ What is bending of sable brows, shaking of ambostral curls, and Olympus trembling to the center, -- to the heaven and the earth flying away before

* Ταῦτη καὶ ο ταῦ Ιεδαιῶν θεομοθεῖης, οχ ο τυχων αὐτῆς, επειδὴ την τα δεινὰ δυνάμειν καλα την αξίαν εχωρησε, καξεφηνεύ ευθυς εν τη εισβολη γραψας των νομων, “ Εἰπεν ο Θεός, φονος τι; ο γενεδώ φως, καὶ εγενέλο· γενεδώ γη, καὶ εγενέλο.” LONGIN. de Sublimitate, § 9.

† Rev. xx. 11.

"fore the face of the Son of God ? I say no
 "more. To enlarge upon, and pretend to il-
 "lustrate this passage, would be presumption as
 "well as lost labour : *from whose face the earth*
 "and the heaven fled away, is so plain that it does
 "not need, so majestic and grand, that it dis-
 "dains commentary and paraphrase *."

To return to our subject. To the *Comparisons* which we have already quoted from the sacred Writings, we shall add the following : " How
 "goodly are thy tents, O Jacob, and thy taber-
 "nacles, O Israel ? As the valleys are they spread
 "forth, as gardens by the river's side, as the
 "trees of lign-aloes which the LORD hath plant-
 "ed, and as cedar-trees besides the waters †.
 "My doctrine shall drop as the rain ; my speech
 "shall distil as the dew, as the small rain upon
 "the tender herb, and as the showers upon the
 "graſs †. For the LORD's portion is his people ;
 "Jacob is the lot of his inheritance : He found
 "him in a desert land, and in the waste howling
 "wilderness. He led him about, he instructed
 "him, he kept him as the apple of his eye. As
 "an eagle stirreth up her nest, flutters over her
 "young, spreads abroad her wings, takes them,
 "bears them on her wings ; so the LORD alone
 "did lead him, and there was no strange God
 "with him ‡. Behold how good and how plea-
 "fant

* BLACKWALL'S *Sacred Classics*, vol. i. p. 251. Octavo edit.

† Numb. xxiv. 5, 6. ‡ Deut. xxxii. 2.

‡ Deut. xxxii. 9—11.

" sanct it is for brethren to dwell together in
 " unity. It is like the precious ointment upon
 " the head, that ran down upon the beard, even
 " AARON's beard, that went down to the skirts
 " of his garments. As the dew of Hermon *,
 " and as the dew that descended upon the moun-
 " tains of Zion ; for there the LORD commanded
 " the blessing, even life for evermore †. Who
 " hath wo ? who hath sorrow ? who hath con-
 " tentions ? who hath babbling ? who hath
 " wounds without cause ? who hath redness of
 " eyes ? They that tarry long at the wine ; they
 " that go to seek mixed wine. Look not thou
 " upon the wine when it is red, when it gives its
 " colour in the cup, when it moves itself aright :
 " at the last it biteth like a serpent, and stingeth
 " like an adder. Thine eyes shall behold strange
 " women, and thine heart shall flutter perverse
 " things : yea, thou shalt be as he that lies down
 " in the midst of the sea, or as he that lies upon
 " the top of a mast ‡. And it was told the house-
 " of DAVID, saying, Syria is confederate with
 " Ephraim. And his heart was moved, and the
 " heart of his people, as the trees of the wood

* " At about six or seven hours distance eastward, says Mr
 " MAUNDRELL, stood within view Nazareth, and the two
 " mounts Tabor and Hermon. We were sufficiently instructed
 " by experience what the holy Psalmist means by the dew of
 " Hermon, our tents being as wet with it as if it had rained
 " all night." - MAUNDRELL'S *Journey from Aleppo to Jerusalem*, page 57.

" are moved with the wind *. Wo to the multitude of many people, which make a noise like the noise of the seas, and to the rushing of nations ; that make a rushing like the rushing of mighty waters. The nations shall rush like the rushing of many waters; but God shall rebuke them, and they shall flee far off, and shall be chased as the chaff of the mountains before the wind, and like a rolling thing before the whirlwind †. And the multitude of all the nations that fight against Ariel, even all that fight against her and her munition, and that distress her, shall be as a dream of a night-vision. It shall be as when an hungry man dreams, and behold he eats ; but he awakes, and his soul is empty : or as when a thirsty man dreams, and behold he drinketh ; but he awakes, and behold he is faint, and his soul has appetite : so shall the multitude of all the nations be that fight against mount Zion ‡. For as the rain comes down, and the snow from heaven, and returns not thither, but waters the earth, and makes it bring forth and bud, that it may give feed to the fower, and bread to the eater ; so shall my word be that goes forth out of my mouth: it shall not return unto me void, but it shall accomplish that which I please, and it shall prosper in the thing whereunto I sent it ||.

I might

* Isaiah vii. 2.

† Isaiah xvii. 12, 13.

‡ Isa. xxix. 7, 8.

|| Isa. iv. 10, 11.

I might go on to multiply instances of the *Parabole* from the inspired Writings; but I shall only add two more, and I own I select them for the sake not merely of example, but that I may evince their justice and propriety. "Behold he shall come up," says the Prophet (hereby intending a furious invader) "like a lion from the swelling of Jordan against the habitation of the strong *." "After having descended," says MR MAUNDRELL, "the outermost bank of Jordan, you go about a furlong upon a level strand, before you come to the immediate bank of the river. This second bank is so beset with bushes and trees, such as tamarisks, willows, oleanders, &c. that you can see no water till you have made your way through them. In this thicket anciently, and the same is reported of it at this day, several sorts of wild beasts were wont to harbour themselves, whose being washed out of the covert by the overflowings of the river, gave occasion to that allusion, *he shall come up like a lion from the swelling of Jordan* †, &c. Correspondent to which account, AMMIANUS MARCELLINUS tells us, that "lions without number range through the reeds and shrubs of the rivers of Mesopotamia ‡."

Let

* Jeremiah xlix. 19.

† MAUNDRELL's Journey from Aleppo to Jerusalem, p. 82.

‡ Inter arundineta Mesopotamiæ fluminum & fructecta leones vagantur innumeri. Lib. xviii. cap. 17.

Let us imagine then a lion asleep among the thickets that grow upon the banks of *Jordan*; let us imagine him suddenly awakened by the roaring, or suddenly dislodged by the overflowing of the rapid, tumultuous flood, and rushing in his fury into the upland country, and we shall perceive, shall I not say, admire the force and propriety of the *Comparison*?

“ Of the lizard kind, says Dr SHAW, the *warral* “ is of so docile a nature, and appears withal “ to be so affected with music, that I have seen “ several of them keep exact time and motion “ with the *Dervishes* in their circulatory dances; “ running over their heads and arms; turning, “ when they turned; and stopping, when they “ stopped. I have likewise read that the *dab*, “ another lizard which I have described, is a “ lover of music, particularly of the bag-pipe. “ This, I presume, as there is no small affinity “ betwixt the lizard and the serpent-kind, may “ bear some relation to the quality which the “ latter is supposed to have, of being charmed “ and affected with music. The Psalmist al- “ ludes to it when he mentions the deaf adder, “ that stops her ear, which will not hearken to “ the voice of charmers, charming never so “ wisely *.” As if the Psalmist had said, “ While some of the serpent-kind suffer them- “ selves to be charmed, there are others that will

F f

“ resist

* SHAW's *Travels*, or *Observations relating to several parts of Barbary and the Levant*, p. 411. Quarto edition.

" resist every effort of music that can be made
 " upon them ; and such are those profligate and
 " desperately wicked persons, of whom I am now
 " speaking."

§ 8. There are some observations that may be made upon this Figure, which may well deserve a place in our memories.

(1) Comparisons need not always to be taken from noble and sublime subjects. " There are Comparisons, says Dr LOWTH, to be met with, designed to diffuse light on our subjects, and express our ideas of them with greater perspicuity and advantage. This is remarkably the case if the thing which forms the Comparison is well known, clear, and familiar, and exactly agrees with the thing to which it is resembled. In this kind of *Paraboles*, there is no necessity that the Comparison should be lofty, grand, elegant, and dazzling: it will be sufficient if it is proper, just, obvious, and adapted to give a full idea of the subject it is designed to illustrate *."

Let

* Primum sane repertæ sunt Comparationes ad inferendam rebus lucein, earumque imagines ciarius & eminentius exprimendas: quod ita fiet maxime, si res, quæ similitudinis gratia aliunde assumitur. Sit nota, perspicua, familiaris, cumque ea re cui componitur accurate congruat. Quo in genere minime est necesse, ut sit excelsa, grandis, venusta, splendida: satis eam commendabit ipsa proprietas, & similitudinis species aperta, & in oculis incuriens, & ad rem clare explicandam nata. LOWTH *Prælect. Academ.* p. 102.

Let me give a few instances of this kind from the most celebrated Writers. HOMER shall lead the way.

Like flies, that, in a thick-embody'd swarm,
Play round the sheep-cotes in the days of spring,
When o'er the pail the milk redundant foams,
In number were the Greeks, that throng'd the field,
Against the *Trojans* drawn in dire array,
And thirsting for their blood —— *

VIRGIL compares the diligence of the *Tyrians*, and their various employments in building their city, to the labours of the bees;

So when the summer reassumes its reign,
The bees rush forth into the flow'ry plain;
In the warm sun their various labour ply;
Now teach the full-fledg'd young to tempt the sky;
Now to a mass condense the liquid juice;
Now store the brimming cells for future use;
Now meet their brethren on their homeward road;
And kindly ease them of their fragrant load;
Now form a close-compacted swarm, and drive
The drones, a lazy vermin, from their hive.
All, all with fervor on their work attend,
And thyme and honey round their odours send †.

* Ηὗτε μυιῶν αδινῶν εθνεα πολλα,
Αἴτε καὶ τα σαθμον ποιμητον ηλασκυσιν.
Ωρη εν ειαρινη, οὐε τε γλαζε αγέα δνει.
Τοσσος επι Τρωεσσι καρηκομοωντες Αχαιοι
Εν πεδιω ειαριο, διαρρεασατ μεμαωτες.

Iliad. lib. ii. ver. 469.

† Quales apes æstate nova per florea rura
Exercet sub sole labor, cum gentis adultos

MILTON, representing the SON of GOD in his tremendous majesty expelling the rebel-angels, says,

The overthrown he rais'd, and as an herd,
Of goats or tim'rous flock together throng'd,
Drove them before him thunder-struck — *

And as humble Comparisons are to be met with in other celebrated Writers, so they are not wanting in the sacred Writings. " Now therefore (the words of DAVID to SAUL) let not my blood fall to the earth before the face of the LORD ; for the King of Israel is come out to seek a flea, as when one doth hunt a partridge in the mountains †." And again, " As the partridge sitteth on eggs, and hatcheth them not ; so he that getteth riches, and not by right, shall leave them in the midst of his days, and at his end shall be a fool ‡." So the Psalmist tells us, that his " enemies compassed him about like bees, and that they were quenched as the fire of thorns ||." And our blessed LORD, in his lamentation over Jerusalem, says,

Educunt fœtus, aut cum liquentia mella
Stipant, & dulci distendunt nectare cellas,
Aut onera accipiunt venientum. aut agmine facto
Ignavum fucos pecus à præscipibus arcent.
Fervet opus, redolentque thymo fragrantia mella.

VIRGIL. *Aeneid.* lib. i. ver. 434.

* MILTON's *Paradise Lost*, book vi. line 856.

† 1 Sam. xxvi. 20.

‡ Jer. xvii. 11.

|| Psalm cxviii. 12.

says, " How often would I have gathered thy
 " children together, even as an hen gathers her
 " chickens under her wings, and ye would
 " not ? " So it is said, " They shall lick the
 " dust like a serpent; they shall move out of
 " their holes like worms of the earth +. " In
 like manner, our LORD speaks of " Faith as a
 " grain of mustard-seed ‡. When GOD corrects
 " man for iniquity, it is said that he makes his
 " beauty to consume away like a moth ||. Lift
 " up your eyes (says GOD by his Prophet) to the
 " heavens, and look upon the earth beneath: for
 " the heavens shall vanish away like smoke, and
 " the earth shall wax old like a garment, and
 " they that dwell therein shall die in like man-
 " ner; but my salvation shall be for ever, and
 " my righteousness shall not be abolished §. "
 The clause, *and they that dwell therein shall die in
 like manner*, may be rendered, *and they that dwell
 therein shall perish like the meanest insect*; or, as
 VITRINGA describes it, " a contemptible insect,
 " of short duration, destined to destruction, and
 " which, according to MOSES's history, *Exod.*
 " viii. 16. was made out of the dust, the well
 " known origin of man **." The LORD de-
 clares,

* Matt. xxiii. 37. + Micah vii. 17. ‡ Luke
 xvii. 6. || Psalm xxxix. 11. § Isa. li. 6.

** Non putem voculas כְּנַעֲנָן unquam inter se conjungi,
 & coniunctas hac significatione usurpari. Vocabula נָהָר planè
 hic παρελθει. Quid enim est illud, *sicut sic?* Non dubitavi
 igitur ad propriorem loci aspectum, vocem נָהָר hic vertendam

clare, that he "would take away the remnant
" of the house of JEROBOAM, as a man takes away
" dung, till it be all gone *." And again, in the
same prophecy, it is said, "the L ORD shall
" smite Israel, as a reed is shaken in the water †."
And SOLOMON says, "As the door turns upon
" his hinges, so doth the slothful upon his bed ‡."
What can be more just and apt than this Com-
parison? for though there is motion both in the
sluggard and the door, yet there is no advance
made by either of them: and *as the door upon*
its hinges grates heavily and sullenly, and is, as
it were, reluctant and querulous, upon its being
forced into motion, it gives us a just representa-
tion of *the sluggard*; and accordingly it is added,
"The slothful hides his hand in his bosom, and
" it grieves him to bring it again to his mouth ||."
I will only add one more instance from the Scrip-
tures of humble Comparison; the propriety of
which the more we consider, the more we may
admire. "Confidence (says the wise man) in an
" unfaithful man in a time of trouble, is like a
" broken tooth, and a foot out of joint §." Not
only is there no relief, no help from an unfaith-
ful

per *vermiculum*, qua significatione vox סְנִיר sumitur, Exod. viii. 16 — Vidi in loco Cl. de Dieu, vertitque, tanquam pediculus. — Desumitur metaphora ab insecto contemptibili, exiguæ durationis, interitu destinato, quod in historia Mosaica ex pulvere (qui hominibus ortum dedit) productum esse fertur. VITRING in loc.

* 1 Kings xiv. 10. † 1 Kings xiv. 15. ‡ Prov.
xxvi. 14. || Verse 15. § Prov. xxv. 19.

ful man, when we most need his assistance, but to our non-assistance is added, as we placed our confidence in him, certain and excruciating pain, not unlike the pain we feel in trying to use a broken tooth, or venturing our weight upon a foot out of joint.

(2) Those *Paraboles* may be entitled to a peculiar praise, which not only illustrate, or dignify, or infuse a pleasure into our discourses, but which contain in them a new and lively description. Of this sort, if my taste does not misguide me, are the following.

The image of a giant striking a club into the ground, is thus illustrated by SPENSER :

As when almighty Jove, in wrathful mood,
To wreak the guilt of mortal sins is bent,
Hurls forth his thund'ring dart with deadly food,
Enroll'd in flames, and smould'ring dreariment *,
Thro' riven clouds, and molten firmament ;
The fierce three-forked engine making way,
Both lofty tow'rs, and highest trees hath rent,
And all that might his angry passage stay,
And shooting in the earth casts up a mount of clay †.

A *madman* is thus represented by MR LEE, in a *simile* :

To my charm'd ears no more of woman tell ;
Name not a woman, and I shall be well ;
Like a poor lunatic that makes his moan,
And for a while beguiles his lookers on ;

F f 4

He

* Sorrowfulness.
canto 8. stanza 9.

† SPENSER'S *Fairy Queen*, b. i.

He reasons well, his eyes their fierceness lose,
 And vows his keepers his wrong'd sense abuse:
 But if you hit the cause that hurts his brain,
 Then his teeth gnash; he foams, he shakes his chain;
 His eye-balls roll, and he is mad again. }

So again,

I laugh to think how your unshaken CATO
 Will look aghast, while unforeseen destruction
 Pours in upon him thus from ev'ry side.
 So, where our wide *Numidian* wastes extend,
 Sudden th' impetuous hurricanes descend,
 Wheel thro' the air, in circling eddies play,
 Tear up the sands, and sweep whole plains away;
 The helpless traveller, in wild surprise,
 Sees the dry desert all around him rise,
 And smother'd in the dusty whirlwind dies †. }

(3) Those *Paraboles* may claim distinguished honour, in which two purposes are answered at once. No Comparison of this kind occurs to my remembrance finer than that in Mr FITZGERALD's poem, entitled *Bedlam*; in which he compares the joys of a *madman* in his imaginary monarchy, to the joys of CÆSAR on some triumphal day; and at the same time represents that celebrated hero, with all the proud ideas he entertained of himself, under a distraction of a worse kind than that of the lunatic.

Within this lonely lodge, in solemn port,
 An awful monarch keeps his shiv'ring court,

And

† ADDISON's *Miscellaneous Works*, vol. ii. page 73: Octavo edition.

And far and wide as boundless thought can stray,
Extends a vast imaginary sway.

Utopian princes bow before his throne,
Lands unexisting his dominion own,
And airy realms, and regions in the moon.

The pride of dignity, the pomp of state,
The darling glories of the envy'd great,
Rise to his view, and in his fancy swell,
And guards and courtiers crowd his empty cell.

See how he walks majestic thro' the throng !
(Behind he trails his tatter'd robes along)

And cheaply blest, and innocently vain,
Enjoys the dear delusion of his brain :
In this small spot expatiates unconfin'd,
Supreme of monarchs, first of human kind.

Such joyful ecstasy as this possest
On some triumphal day great CÆSAR's breast :
Great CÆSAR, scarce beneath the Gods ador'd,
The world's proud victor, *Rome*'s imperial lord,
With all his glories in their utmost height,
And all his pow'r display'd before his sight :
Unnumber'd trophies grace the pompous train,
And captive kings indignant drag their chain.

With laurel'd ensigns glitt'ring from afar,
His legions, glorious partners of the war,
His conqu'ring legions march behind the golden car ;
While shouts on shouts from gather'd nations rise,
And endless acclamations rend the skies.

For this to vex mankind with dire alarms,
Urging with rapid speed his restless arms,
From clime to clime the mighty *madman* flew,
Nor tasted quiet, nor contentment knew,
But spread wild rayage all the world abroad,
The plague of nations, and the scourge of GOD.

(4) *Comparisons* may be either simple or compound. A simple Comparison is that in which one thing only is compared to another; as, when DEMOSTHENES says, “ That decree scattered the danger that then hung, like a cloud over the city *.” “ As swallows, says CICERO, are present with us in summer, but are gone in winter; so false friends attend us in the sunshine of prosperity, but in the winter of affliction they all fly away †.” A compound Comparison is that in which one thing is compared to two or more things. “ As snow in summer, and as rain in harvest, so honour is not seemly for a fool ‡. SAUL and JONATHAN are said to be swifter than eagles, and stronger than lions §. Though I speak (says the Apostle PAUL) with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal §. Like the noise of chariots on the tops of the mountains, shall they (the locusts) leap; like the noise of a flame of fire that burns the stubble; as

* Τέλο τὸ ψηφιόμα τοι τοῖς τῇ πόλει περιτάντα κινδυνον παρελθει εποιησεν ασπερ νεφον. Orat. de CORON. pag. 14. edit. Oxon.

† Ut hirundines aestivo tempore praestò sunt, frigore pulsæ recedunt; ita falsi amici sereno vitae tempore praestò sunt; simulatque hiemem fortunæ viderint, devolant omnes. CICER. ad HEREN. lib. iv. § 48.

‡ Prov. xxvi. 1. || 2 Sam. i. 23.

§ 1 Cor. xiii. 1.

" as a strong people set in battle-array *." And in like manner, " Behold, a King shall reign in righteousness, and princes shall rule in judgment. And a man shall be as an hiding-place from the wind, and a covert from the tempest; as rivers of water in a dry place, as the shadow of a great rock in a weary land †." So we may be allowed to say, that what light is to the world, food to the hungry, water to the thirsty, physic to the sick, and rest to the weary, that is knowledge to the soul; in which sentence there is evidently a cluster of *Comparisons*.

(5) *Paraboles* may sometimes at once answer the ends of illustration, sublimity, and entertainment; and when this is the case, they may be so much the more excellent. What think we, upon close examination of the following passage? " I will be as the dew unto Israel; he shall grow as the lily, and cast forth his roots as Lebanon. His branches shall spread, and his beauty shall be as the olive-tree, and his smell as Lebanon. They that dwell under his shadow shall return; they shall revive as the corn, and grow as the vine; and the scent thereof shall be as the wine of Lebanon †." JOB, representing the unfaithfulness of his friends, and their withholding from him those reliefs of mercy and compassion which he expected in his great distress, and which they had made him conclude

they

* Joel ii. 5.

† Isaiah xxxii. 1, 2.

‡ Hosea xiv. 5—7.

they would afford him by their regards to him in the season of his prosperity, resembles them to torrents, which are raised and swelled by wintry rains and snows, and for a time boast a large and inexhaustible plenty of waters, but under the first beams of a summer's sun suddenly dry up, and miserably disappoint the flattering hopes of travellers passing through the *Arabian* deserts, when they come to seek a supply from them in their parching drought. " My brethren have dealt deceitfully as a brook, or torrent (as Dr Lowth translates) and as the stream of torrents they pass away; which are blackish by reason of the ice, and wherein the snow is hid (so that their shallowness, and the want of living fountains, to supply them were not perceived): what time they wax warm, they vanish; when it is hot, they are consumed out of their place. The paths of their way are turned aside; they go to nothing, and perish. The troops of Tema looked, the companies of Sheba waited for them. They were confounded, because they had hoped; they came thither, and were ashamed *.".

(6) When two or more *Paraboles* are contrasted together, or when contraries are represented by contrary Comparisons in the same paragraph, the *Paraboles* may have the greater effect. I recollect not any more remarkable than the two following instances. " Thus saith the

" LORD,

* Job vi. 15--20.

“ LORD, Cursed be the man that trusteth in man, and makes flesh his arm, and whose heart departs from the LORD : for he shall be like the heath (a poor despicable shrub) in the desert ; and shall not see when good comes, but shall inhabit the parched places in the wilderness, in a salt land, and not inhabited. Blessed is the man that trusts in the LORD, and whose hope the LORD is : for he shall be as a tree planted by the waters, and that spreads out her roots by the river, and shall not see when heat comes ; but her leaf shall be green, and shall not be careful in the year of drought, neither shall cease from yielding fruit *. And our LORD, in his conclusion of his most excellent sermon upon the mount, says, “ Therefore whosoever hears these sayings of mine, and does them, I will liken him unto a wise man who built his house upon a rock, and the rain descended, and the floods came, and the winds blew, and beat upon that house, and it fell not, for it was founded upon a rock. And every one that hears these sayings of mine, and does them not, shall be likened unto a foolish man which built his house upon the sand ; and the rain descended, and the floods came, and the winds blew, and beat upon the house, and it fell, and great was the fall thereof †.” The reason why Comparisons thus placed together may be the more

* Jer. xvii. 5—8.

† Matt. vii. 24—27.

more striking, is the same with that which is the ground of the *Enantiosis*, to which I refer the Reader *.

(7) The discoveries and improvements in science that have been made in these later ages, have opened new sources for *Comparisons*, which were unknown to the ancients. An example or two of this kind will confirm our observation. HOMER compares the splendor of ACHILLES's shield to the moon,

And next he grasps his ample pond'rous shield,
Emitting far its splendor like the moon †.

But had he resembled its magnitude to the moon, he must have stopped there, while MILTON compares the shield of SATAN to the moon seen through a telescope; an instrument first applied to celestial observations by GALILEO, a native of Tuscany, whom the Poet intends by the Tuscan artist :

He scarce had ceas'd, when the superior fiend
Was moving tow'r'd the shore; his pond'rous shield,
Ethereal temper, massy, large and round,
Behind him cast; the broad circumference
Hung on his shoulders, like the moon, whose orb
Thro' optic glas the Tuscan artist views,
At evening from the top of *Fesole*,

Or

* Page 261.

† —— Αὐλαὶ επιστηλα σακῷ μεγά τε, σιγαῖον τε
Εἰδέλο, τε δ' αναρεῦθε στῆσαι γένεται, μούτε μηνός.

Iliad. lib. xix. ver. 373.

Or in *Valdarno*, to descry new lands,
Rivers or mountains in her spotty globe *.

SATAN is represented squat like a toad at the ear of EVE, and being touched by the spear of ITHURIEL, our great Poet tells us,

— Up he starts,
Discover'd and surpris'd. As when a spark
Lights on a heap of nitrous powder, laid
Fit for the tun some magazine to store
Against a rumour'd war, the smutty grain
With sudden blaze diffus'd inflames the air :
So started up in his own shape the fiend †.

Gunpowder is a modern invention, and therefore no ancient Author could furnish such a *simile*. By the way let me observe, that a knowledge of nature in all its vast extent, and of science in all its variety, whether ancient or modern, is requisite for a person who would excel in Rhetoric, and especially in the *Parabole*, since nature and science are the great storehouses, from which our *Comparisons* are taken.

“ The invention of similes, says CICERO,
“ will be easy, if a person should frequently
“ place before his eyes all objects, animate and
“ inanimate, with and without a voice, crea-
“ tures savage and tame; all things in heaven,
“ earth, and sea; the births of art, chance,
“ and

* *Paradise Lost*, book i. line 283.
line 810.

† *Ibid.* book iv.

" and nature, things common and uncommon ;
 " and from these objects should educe Comparisons for ornament, instruction, or illustration *."

(8) We may be allowed to derive our Comparisons from the appearance of things, from natural and easy conjecture or imagination, from report and tradition, and from the heathen Mythology ; as Rhetoric is by no means restrained to the truth and precision of Logic. Some instances of these kinds of liberty I shall produce. From the appearance of things, and not from a real fact in nature, is a simile of Mr BELCHAM, taken in his fine Latin ode, entitled, *Mors Triumphans*. The famous ALEXANDER is thus described :

Hark from the earth's remotest bounds,
 Young AMMON's peerless fame resounds :
 Not the loud torrent louder roars,
 Or wider devastation pours.

On Ganges' banks the chief appears,
 Th' affrighted flood his thunder hears,
 That, from his hand resistless hurl'd,
 Bows to his beck the eastern world.

In

* Sed inventio similium facilis erit, si quis sibi omnes res animatas & inanimatas, mutas & loquentes, feras & mansuetas, terrestres & cœlestes & maritimas, artificio, casu, natura comparatas, usitatas atque inusitatas, frequenter ante oculos poterit ponere, & ex his aliquam venari similitudinem, quæ aut ornare, aut docere, aut apertiore rem facere, aut ponere ante oculos possit. CICER. ad HEREN. lib. iv. n. 48.

In a proud blaze of armour dress'd,
He boasts himself supremely bless'd :
Mad to divinity he tow'rs,
While o'er him death tremendous low'rs.

Breathless at *Babylon* he lies,
Whom earth's domain could not suffice :
A tomb, an urn the god contain,
And close his triumphs, and his reign.

The *simile* follows, in which *appearance*, and not fact, is regarded,

So in night's blue serene a star,
Sublime, conspicuous, beaming far,
Shoots to the earth a length of rays,
And in a moment ends its blaze *.

In like manner natural and easy conjecture
and

* Mundi in remotis finibus æstuat
Torrentis instar dux Macedonius ;
Stupetque Ganges, dum superbo
Fulminat imperio per Indos :

Jam nunc beatum se crepat, & fremit,
Fulgens in armis ; nunc & Olympios
Insanus adfectas honores,
Præcipiti rapiende fato !

Quem totus orbis non caperet, brevi
Videre turres hunc Babyloniae
Dejectum, & ingentes triumphos
Compositos humili sepulchro.

Sic stella noctu, per liquidum æthera,
Sublimis, ardens, conspicitur polo,
Flammas coruscans ; mox, repente
Lapsa, petit peritura terras. ————— Pag. 4.

and imagination may be the source of the *Parabole*; as in the following lines,

' So the keen bolt a warrior-angel aims,
 Array'd in clouds, and wrapp'd in mantling flames ;
 He bears a tempest on his sounding wings,
 And his red arm the fork'y vengeance flings ;
 At length, Heav'n's wrath appeas'd, he quits the war,
 To roll his orb, and guide his destin'd star,
 To shed kind fate, and lucky hours bestow,
 And smile propitious on the world below *.

This Comparison is founded upon the supposition of angels presiding over tempests, and being regents of the stars; a supposition by no means forced and unnatural, and neither disavowed, that I know of, by reason or scripture.

Report and tradition also may be allowed to furnish Rhetoric with its Comparisons. Mr BELCHAM, in his abovementioned ode, intitled, *Mors Triumphans*, cries out,

Mankind, O PLATO, honour thee,
 Confess'd by all the Attic Bee.
 Fain, fain would'st thou the soul refine,
 And mould us to the mind divine ;
 But thou art gone : thy scholar † too,
 Whose eye with keen unerring view
 Explor'd all nature's maze, is fled,
 And number'd with the silent dead :

But

* TICKELL's Poem on the Prospect of Peace.

† ARISTOTLE.

But *Fame* immortal lends her breath,
 And saves your memories from death ;
 Imbosom'd in the learned train,
 APOLLO's dow'r, you still remain.

Next follows a Comparison which rumour and tradition supply, and which must not be tried by the rules of rigid truth :

Thus in *Arabia*'s happy ground,
 Where spice evolves its fragrance round,
 The peerless *Phænix* builds her tomb,
 And dies in blazes of perfume :
 But, strange to tell, the solar fire
 From the warm ashes of the pyre,
 Kindles an heir to life and fame,
 A young edition of the same *.

- * Quis te taceret, PLATO, *Apis Attica* ?
 Tu nos ab omni corpore a lue
 Purgare, divinæque menti
 Fingere consimiles laboras :
 Heu ! dudum abisti. Et discipulus tuus,
 Qui curiosa solicitudine
 Arcana naturæ resolvit,
 Vasit ARISTOTELES ad umbras.
 Æterna sed vos fama vetat mori ;
 Semper vigetis munere Apollinis,
 Et corde doctorum reposti
 Perpetuum renovatis ævum.
- Sic orta terris quas Arabes colunt,
 Spirant beatum tura ubi per solum,
 Multo super congesto odore
 Immoritur pretiosa phœnix.
 Mox (tanta quis miracula non canat ?)
 Blanda potentis Phœbi ope, rara avis
 De somite exsultans, renidet,
 Arte nova sibi jam superstes. — P. 7, 8,

We shall also find in celebrated Writers, Comparisons taken from the pagan Mythology, or their strange fables, against the use of which in Rhetoric I can see no sufficient objection, provided there be no honours paid to heathen Deities, or no commendation of pagan rites and superstitions. We may meet with an example of this sort in the following lines, in which MILTON describes the angel RAPHAEL, and then compares him to MERCURY :

At once on th' eastern cliff of paradise
 He lights, and to his proper shape returns
 A seraph wing'd ; six wings he wore to shade
 His lineaments divine ; the pair that clad
 Each shoulder broad came mantling o'er his breast
 With regal ornament ; the middle pair
 Girt like a starry zone his waist, and round
 Skirted his loins and thighs with downy gold,
 And colours dipt in heav'n ; the third his feet
 Shadow'd from either heel with feather'd mail,
 Sky-tinctur'd grain. Like MAIA's son he stood,
 And shook his plumes, that heav'nly fragrance fill'd
 The circuit wide — *.

I might add, that not only the pagan fables, but other tales that have spread through mankind, lay the foundation for *Paraboles*. MILTON, speaking of the fallen angels, says,

— So thick the airy crowd
 Swarm'd, and were straiten'd ; till the signal giv'n,
 Behold a wonder ! They but now who seem'd

In

* MILTON's *Paradise Lost*, book v. line 275.

In bigness to surpass earth's giant sons,
 Now less than smallest dwarfs in smallest room
 Throng numberless, like that *Pygmean* race
 Beyond the *Indian* mount, or fairy elves,
 Whose midnight revels by a forest side,
 Or fountain, some belated peasant sees,
 Or dreams he sees, while over head the moon
 Sits arbitress, and nearer to the earth
 Wheels her pale course; they, on their mirth and dance
 Intent, with jocund music charm his ear;
 At once with joy and fear his heart rebounds †.

§ 9. We shall conclude with some directions concerning the right use and management of the *Parabole*. And,

1. We should take heed that our similes are clear and conspicuous. “ In Comparisons, says *QUINTILIAN*, we should be particularly careful that what we adopt into our discourses, for the sake of similitude, be not obscure or unknown, as the thing which we employ for the illustrating another, ought to be clearer than the thing we design to illustrate ‡.”

2. Let our Comparisons be just and exact; that is, let there be a real resemblance between the thing that we compare, and the thing to which

G g 3 it

† *Paradise Lost*, book i. line 775.

‡ Quo in genere id est præcipue custodiendum, ne id quod similitudinis gratia ascivimus, aut obscurum sit, aut ignotum. Debet enim, quod illustrandæ alterius rei gratia assumitur, ipsum esse clarus eo quod illuminat. *QUINTIL.* lib. viii. cap. 3. § 5.

it is compared, for otherwise we shall only pour out an empty torrent of words, when we should be promoting the instruction, elevation, or entertainment of the mind. I grant indeed, that some small disagreement in some minuter circumstances may not destroy the beauty or strength of the *Parabole*; though by how much the greater the analogy, and the more exact the parallel in all and every particular, by so much the more striking and powerful may be the Comparison. There is none that occurs to my present thoughts, that affords a finer instance of exactness than the following simile in MILTON, which we have already cited, though for another purpose. The Poet, speaking of the fallen angels, says,

— Yet faintful how they stood,
Their glory wither'd : as when Heaven's fire
Hath scath'd the forest-oaks or mountain-pines,
With singed top their stately growth, tho' bare,
Stands on the blasted heath — *

“ This is a very beautiful and close simile :
“ it represents the majestic stature and withered
“ glory of the angels ; and the last with great
“ propriety, since their lustre was impaired by
“ thunder, as well as that of the trees ; and be-
“ sides, the blasted heath gives us some idea of
“ that singed burning soil, on which the an-
“ gels were standing. HOMER and VIRGIL fre-
“ quently use Comparisons from trees, to ex-
“ press

* *Paradise Lost*, book i. line 611.

" pres the stature or falling of an hero ; but
" none of them are applied with such variety
" and propriety of circumstances as this of
" MILTON *:"

But yet, at the same time that we are pleading for a close analogy and resemblance in our Comparisons, it is allowed that our Comparisons may sometimes have an agreement only in one point of view, and not in another, and yet be good and just Comparisons. If I say, a Poet mounts as on a wing of fire, it is no bad simile; though the genius of the Poet, and the ardor of the fire, and not its destructive nature, are only to be considered in the *Parable*. And if our LORD says, that he will come upon the church at Sardis as a thief †, it is not a faulty Comparison, though the surprise of the thief, and not his intention is designed in the simile. "It is not necessary, says CICERO, that there should be a perfect resemblance of one thing in all respects to another; but it is necessary that a thing should bear a likeness to that to which it is compared."*

3. Though we should always take great care that our similes be clear and obvious, let us sometimes endeavour to derive our similes from

G g 4 something

* See an *Essay upon Milton's Imitations of the Ancients*, page 24. † Rev. iii. 3.

[‡] Non enim res tota toti rei necesse est similis sit, sed ad ipsum, ad quod conferetur, similitudinem habeat, oportet.
CICER. ad HEREN. lib. iv. n. 48.

something uncommon †, or from something, which, though common, yet may not have been usually applied to the purpose for which we employ it.

Our *similes* may be taken from something uncommon. An instance of this kind we may perhaps find in the following Comparison. An Orator, speaking of an Author, illustrates the peculiar elegance which distinguishes his performances by the following Comparison. “ What-
“ ever was the subject he undertook, and there
“ was none to which his ready genius could not
“ apply itself, he illuminated it with I know
“ not what light, peculiar to himself, not un-
“ like that golden ray of TITIAN, which, shin-
“ ing through his whole tablet, avouches it for
“ his own †,”

And again; our similes may be taken from something common, but which may not have been before applied to the purpose for which we employ it. As an example of this sort, we may view the Comparison at the conclusion of the following passage. “ The meanest mechanic,
“ who employs his love and gratitude, the best

“ of

† Nam quo quæque (sc. similitudo) longius petita est, hoc plus affert novitatis, atque inexpectata magis est. QUINTIL.
lib. viii. cap. 3. § 5.

‡ In quodcumque opus se parabat (& per omnia sane versatile illius se duxit ingenium) nescio qua luce sibi soli propria, id illuminavit; haud dissimili ei aureo Titiani radio, qui per totam tabulam gliscens eam vere suam denunciat. MELMOTH'S Letters, vol. ii. p. 50.

“ of his affections upon God, the best of beings; who has a particular regard and esteem for the virtuous few, compassion for the distressed, and a fixed and extensive good-will for all; who, instead of triumphing over his enemies, strives to subdue his greatest enemy of all, his unruly passion; who promotes a good understanding between neighbours, composes and adjusts differences, does justice to an injured character, and acts of charity to distressed worth; who cherishes his friends, forgives his enemies, and even serves them in any pressing exigency; who abhors vice, and pities the vicious person: such a man, however low in station, has juster pretensions to the title of heroism, as heroism implies a certain nobleness and elevation of soul, breaking forth into correspondent actions, than he who conquers armies, or makes the most glaring figure in the eye of an injudicious world. He is like one of the fixed stars, which though, through the disadvantage of its situation, it may be thought to be very little, inconsiderable, and obscure by unskillful beholders, yet is as truly great and glorious in itself as those heavenly lights, which, by being placed more commodiously to our view, shine with more distinguished lustre *.”

In the same class of Comparisons let me also place the simile which closes the following verses.

Fat

* SEED's *Discourses*, vol. i. p. 12.

Far in a wild, unknown to public view,
 From youth to age a rev'rend hermit grew ;
 The moss his bed, the cave his humble cell,
 His food the fruits, his drink the crystal well :
 Remote from man, with GOD he pass'd his days,
 Pray'r all his bus'ness, all his pleasure praise.
 A life so sacred, such serene repose,
 Seem'd heav'n itself ; till one suggestion rose,
 That vice should triumph, virtue vice obey,
 This sprung some doubt of Providence's sway :
 His hopes no more a certain prospect boast,
 But all the tenor of his soul is lost.
 So when a smooth expanse receives imprest
 Calm nature's image on its watry breast,
 Down bend the banks, the trees depending grow,
 And skies beneath with answ'ring colours glow ;
 But if a stone the gentle sea divide,
 Swift ruffling circles curl on ev'ry side,
 And glimm'ring fragments of a broken sun,
 Banks, trees, and skies in thick disorder run.*

4. Let us not be too lavish of our Comparisons. We may be allowed to employ one simile after another, and an accumulation of them in some cases may have a very powerful effect upon the minds of our auditors ; but yet it is possible we may be excessive in the use of the *Parabole*, and rather debase than adorn our discourses by redundancy. I remember not to have ever met with more beautiful Comparisons or Metaphors, than in the following passage ; yet perhaps if the

* PARNELL'S *Hermit*.

the simile that ends the paragraph was left out, it would be only lopping off a superfluous shoot, that the Author's judgment might appear to the greater advantage. " All counterfeit religion " will fade in time, though never so specious " and flourishing ; all dew will pass away, tho' " some lie much longer than other ; all land- " floods will fail ; yea, the flood of NOAH at " length dried up, though it were of many " months duration : but this well of water, " which our Saviour speaks of here" (*John* iv. 14. the subject of the Author's Treatise) " will " never utterly fail ; cold adversity cannot freeze " it up ; scorching prosperity cannot dry it up. " The upper springs of uncreated grace and " goodness will evermore feed those nether " springs of grace and holiness in the soul. " Though heaven and earth pass away, yet shall " the seed of GOD remain, *Phil.* i. 6. *He that* " *bath begun a good work, will certainly perform* " *it.* Where the grace of GOD hath begotten a " divine principle and spirit of true religion in " a soul, there is the central force, even of " Heaven itself, still attracting and carrying the " soul in its motions thitherwards, until it have " lodged it in the very bosom and heart of " GOD. If any principle lower than true reli- " gion actuate a man, it will certainly waste " and be exhausted ; though it may carry him " swiftly in a rapid motion, yet not in a steady ; " though it may carry him high, yet not quite " through.

" through. A meteor that is exhaled from the
 " earth by a foreign force, though it may mount
 " high in appearance, and brave it in a blaze,
 " enough to be envied by the poor twinkling
 " stars, and to be admired by ordinary specta-
 " tors, yet its fate is to fall down, and shame-
 " fully confess its base original. That religion,
 " which men put on for a cloke, will wear out
 " and drop into rags, if it be not presently
 " thrown by as a garment out of fashion *."

Would there not have been a sufficiency of *Paraboles* without the addition of the last, and, I might add, is it not evidently of an inferior texture to the former? Which leads me,

5. To observe that our Comparisons should ascend in a Climax. Let us not begin high, and sink low; but rather let us begin low, and rise high, if we choose to employ two or more *Paraboles* at the same time. HORACE says,

It grieves me HOMER's muse should sometimes nod †.
 And is not the following passage an incontestible proof of it, as there is evidently an *Anti-Climax* in the succession of similes? " Among
 " the Chiefs was King AGAMEMNON, in his
 " eyes

* SHAW's Immanuel, or *Discovery of Religion, as it imports a living Principle in the Minds of Men*; a treatise remarkable for genius and piety, and one of the finest pieces on the subject that perhaps was ever written.

† Indignor, quandoque bonus dormitat Homerus.

“ eyes and head like JUPITER, rejoicing in his
 “ thunder; in his belt like MARS, and in his
 “ chest like NEPTUNE. Like a bull that is
 “ greatly eminent among the herd, did Ju-
 “ PITER on that day make AGAMEMNON il-
 “ lustrious among many, and distinguished
 “ among heroes *.”

Certainly after a General has been resembled to JUPITER, MARS, and NEPTUNE, it is an insufferable downfal to compare him to a bull among the herd ; and therefore MR POPE tells us, that “ the liberty has been taken in his translation to place the humble simile first, reserving the nobler one as a more magnificent close of the description.”

The King of kings, majestically tall,
 Tow'r's o'er his armies, and outshines them all:
 Like some proud bull that round the pastures leads
 His subject-herds, the monarch of the meads.
 Great as the Gods th' exalted chief was seen,
 His strength like NEPTUNE, and like MARS his mien,
 JOVE o'er his eyes celestial glories spread,
 And dawning conquest play'd around his head.

“ There

* —— Μελα δε κρειων Αγαμεμνων,
 Ομηλα και κεφαλην εκελθε. Δις τερπικεραυνων,
 Αριδε ζωνην, σερκον δε Ποσειδανη.
 Εϋτε βας αγεληφι μεγ' εξοχη επλειο παντων
 Ταυρο. ο γαρ τε βοεσσι μελαπρεπει αυρομενησι.
 Τοιον αρ' Ατρειδην θηκε Ζευς ημαλι κειω,
 Εκπρεπει εν πολλοισι και εξοχον πρωισσιν.

Iliad. lib. ii. ver. 477.

"There are some," says DIONYSIUS HALICARNASSENSIS, "that without any order heap up Figures, being totally ignorant of the proper season for their insertion *."

* Οἱ δὲ καὶ πανταχοθεν συναγουσιν, αγροεὐθεῖς τοι καὶ ποιῶσιν.
DIONYSII HALICARNASSENS. *Art. Rhetoric.* vol. ii. p. 112.
edit. HUDSON.

CHAPTER XXII.

The EPIPHONEMA considered.

- § 1. Its definition. § 2. Instances of this Figure from CICERO, VIRGIL, MILTON, and COBB.
- § 3. Examples of the Epiphonema from Scripture. § 4. The use of this Figure. § 5. Directions concerning it.

§ 1. **A**N *Epiphonema* * is a pertinent and instructive remark at the end of a discourse or narration.

§ 2. We shall find instances of this Figure in some of the finest Writers. "Hence we may learn," says CICERO, "that there is no duty so sacred and solemn, which it is not usual with avarice

* From *επιφωνημα*, an acclamation.

" avarice to injure and violate *." So again,
 " All wish, says the same Author, to arrive at
 " old age; and yet when they have attained it,
 " they are disgusted with it: such is the levity
 " and perverseness of folly †."

VIRGIL, after he has given us a view of the difficulties and dangers of the ancestors of the *Romans*, makes this reflexion,

So vast the toil to found the *Roman* state ‡.

MILTON represents the obduracy of the rebellious angels, upon the march of the SON OF GOD against them, in the following verses;

This saw his hapless foes, but stood obdur'd,
 And to rebellious fight rallied their pow'r's
 Insenſate, hope conceiving from despair;

And then the Poet adds this remark,

In heav'nly sp'rits could such perverseness dwell !

Mr COBB, in his pindaric ode, intitled, *the Female Reign*, occasioned by the wonderful success of the arms of QUEEN ANNE and her allies, has these lines :

What

* Qua ex re intelligi facile potuit, nullum esse officium tam sanctum, atque solemne, quod non avaritia comminuere, atque violare soleat. CICER. pro QUINT. n. 6.

† Quo in genere in primis est senectus, quam ut adipiscantur, omnes optant; eandem accusant adeptam: tanta est inconstantia stultitiae atque perversitas! CICER. de Senectute, n. 2.

‡ Tantæ molis erat Romanam condere gentem!

What treble ruin pious ANNA brings
 On false Electors, perjur'd Kings,
 Let the twice fugitive *Bavarian* tell ;
 Who from his airy hope of better state,
 By lust of sway irregularly great,
 Like an apostate angel fell.

He, by imperial favour rais'd,
 In highest rank of glory blaz'd,
 And had till now unrivall'd shone
 More than a King contented with his own :
 But *Lucifer's* bold steps he trod,
 Who durst assault the throne of GOD ;
 And, for contended realms of blissful light,
 Gain'd the sad privilege to be
 The first in solid misery,
 Monarch of hell, and woes, and endless night.

Immediately the Poet as it were suspends his poem, to make room for the following reflexions ;

Corruption of the best is worst :
 And foul ambition, like an evil wind,
 Blights the fair blossoms of a noble mind ;
 And if a seraph fall, he's doubly curs'd.

§ 3. We shall next produce some instances of the *Epiphonema* from the sacred Writings. After the account of ABIMELECH's wickedness in slaying his father GIDEON's sons, threescore and ten persons, of his being wounded by a piece of a mill-stone cast upon his head by a woman, and of his being thrust through and dying by the sword of his armour-bearer, the sacred Historian

rian says, " Thus God rendered the wickedness
 " of ABIMELECH, which he did unto his father,
 " in slaying his seventy brethren *.^{ss}

So the royal Psalmist, after he had described his danger from his enemies, and his confidence in God for his deliverance, says, " Salvation belongs unto the LORD : thy blessing is upon thy people †.^{ss}

In like manner our blessed LORD, after he had delivered his parable of the marriage-supper, and had represented the man that appeared without a wedding-garment, and his tremendous doom, says, " For many are called, but few are chosen ‡.^{ss} And,

After the sacred Writer had told us, that
 " Many that believed, came, and confessed, and
 " shewed their deeds ; and that many of them
 " which used curious arts, brought their books
 " together, and burned them before all men ;
 " and that they counted the price of them, and
 " found it fifty thousand pieces of silver ;" he adds this remark, " So mightily grew the Word
 " of GOD, and prevailed ||.^{ss}

§ 4. As to the use of this Figure, it is evident,

(1) That it gives a variety to our discourses ; and by variety attention is undoubtedly kept alive, and

* Judges ix. 56.

† Psalm iii. 8.

‡ Matt. xxii. 14.

|| Acts xix. 18—20.

and consequently we may hope the deeper impressions by the means will be made upon our readers or auditors.

(2) The *Epiphonema* may be very serviceable as a kind of moral, or general improvement and use of the subject we have been discoursing upon ; and thus our hearers or readers may receive instruction, and substantial and durable benefit.

(3) The genius or skill of the writer or speaker may be shewn by a pertinent and useful *Epiphonema*, which, though it may naturally be deduced from our subject, yet might not be obvious to all, and so may be an evidence of our wisdom in deriving it from our preceding discourse.

§ 5. As to directions concerning the *Epiphonema*, it may not be improper to observe,

(1) That it should not be too frequent. Should this be the case, our discourses might be liable to be censured as formal and affected, and too frequently checked in what should be a strong impetuous current, for the sake of sage and moral reflexions. Though the *Epiphonema* may diversify our speeches or compositions, yet, by being too often used, we may abate our force, and restrain that fire, which after all is the orator's or writer's best recommendation, and supreme glory.

(2) Our reflexions should not only contain some plain and evident truth, but should also naturally spring from the discourse from whence we derive

derive them from, otherwise we may render our design in making them abortive and vain.

(3) Let our *Epiphonemas*, in general at least, be short. Let them be like mafsy, weighty bullion, instead of being expanded into a vast amplification, while their ideas by the means become jejune and languid. Remarks upon what we have said, should, like an arrow or thunderbolt, strike at once; and success is to be expected from compacted force, rather than a weak and subtle diffusion.

THE VARIOUS KINDS OF
F I G U R E S
 VERSED:
 WITH
 SUITABLE EXAMPLES
 under each of them.

THOS' FIGURES no new sense on words impose,
 Yet language with their radiant beauties glows ;
 So clothes on men nor size nor shape bestow,
 Yet 'tis to them we half our graces owe.

FIGURES sometimes o'er Words extend their sway,
 And sometimes Sentiments their pow'rs obey.
Figures of Words some other words destroy ;
Figures of Sentiment no words annoy,
 But, founded upon sense, they endless life enjoy.

An ECPHONESIS strong commotion feels,
 Exclaims, and our impatient sense reveals.
 " Welcome, sweet hour, (the dying Christian cries,
 " While pleasure sparkles from his swimming eyes)
 " Period at once of sorrow, and of sin,
 " Corporeal anguish, and the war within.

" O what

“ O what blest objects open to my sight,
 “ My GOD, my Saviour, and the realms of night!
 “ O what perfection! what divine employ!
 “ What an eternity of love and joy!”

Not so the sinner. Death uplifts his dart,
 And aims the point imposon'd at his heart:
 How his lips quiver! how his eye-balls glare!
 How his soul labours with intense despair!
 “ Ah wretched creature! whither shall I fly,
 “ Clinging to life, and yet compell'd to die?
 “ To die — O! what is that? — I must appear
 “ Before that GOD whom I refus'd to hear,
 “ To love, to honour; whose avenging ire
 “ Will plunge me down into the lake of fire,
 “ For ever — O! for ever, there to dwell;
 “ Ah! there's the horror, there's the hell of hell:
 “ And that's my doom — ” Convulsions seize his breath,
 His accents falter, and he sinks in death.

An APORIA agitates the mind,
 And now to this, and now to that inclin'd.
 “ Me miserable! which way shall I flee?
 “ If to the capitol, there I must see
 “ The pavement swimming with my brother's gore,
 “ My brother, who must bless my eyes no more:
 “ Or should I home return, there there appears
 “ My mother bow'd with age, and drown'd in tears *.”

EPANORTHOSIS our too languid words
 Retracts, and more emphatical affords.
 “ His laws, but I that character recal,
 “ His curses that to ruin doom'd us all †.”

H h 3

APO-

* CICERO. See page 135.

† CICERO. See page 142.

APOSIOPESIS half our sense reveals,
And smother'd with our passions half conceals.
“ Rebels whom I — but that I'll first assuage
“ These dang'rous storms, and quell the ocean's rage *.”

APOPHASIS, while feigning to impose
Strict silence, will our fullest sense disclose.
“ I might have mention'd, but I choose to spare,
“ How like a tyger, or a raging bear,
“ You rush'd upon me, and had shed my blood,
“ Had not this arm your curs'd attempt withstood.

ANACOENOSIS will to others trust
Our cause, and ask them if it is not just.
“ Judge, men of *Isr'el*; I to you appeal,
“ If my kind labours for my vineyard's weal
“ Could be surpass'd. I chose the richest ground,
“ Gave it the noblest vine, then fenc'd it round,
“ And with my rains and rays the young plantation
crown'd †.” } }

ANASTROPHE will the attention stay
By an irregular and bold delay.
“ The matchless songs of two contending swains,
“ The heifers, ravish'd with their charming strains,
“ Forbore to graze, and lynxes, gath'ring round,
“ Forgot their rage, astonish'd at the sound,
“ While rivers stood suspended with delight,
“ The songs of these two swains we will recite ‡.”

An EROTESIS, while it questions, throws
A lustre round, and kindles as it goes.
“ Canst thou, a grov'ling worm of yesterday,
“ In glory rival my eternal ray?

“ Hast

* VIRGIL. See page 151. † Isa. v. 2, 3, 4.

‡ VIRGIL. *Elog. viii. ver. 1.*

" Hast thou an arm like GOD, or hast thou hurl'd
 " The bolt, that shakes the center of the world ?"

PROLEPSIS, an objection fully shows,
 And then at pleasure all its strength o'erthrows.
 But some will say, " How will the dead arise ?
 " Or with what bodies will they mount the skies ?
 " Thou fool, the seed thou sowest in the earth
 " Only by death is quick'ned into birth ;
 " And GOD a body, as he wills, bestows,
 " And, like the seed, the future harvest grows †."

A SYNCHORESIS, with surprizing art,
 By yielding much secures th' essential part.
 " I grant the *Grecians* a distinguish'd mind,
 " By sense ennobled, and with arts refin'd ;
 " There's not an excellence that I can name,
 " But what I yield as their unquestion'd claim ;
 " But *Grecians* will for trifles pledge their troth,
 " And never felt the fetter of an oath †."

An EPANAPHORA to grace our strain,
 Dwells on one word, and sounds it o'er again.
 " This globe's the basis of our lawless pride ;
 " Here we assume our pomp, and here preside ;
 " Here wealth is courted with intense desire ;
 " Here nations rush to arms with boundless ire ;
 " Here civil wars are wag'd, and here the plain
 " Is delug'd o'er with blood, and heap'd with stain ||."

APOSTROPHE diverts the speaker's strain
 To other objects. " Witness earth and main,

H h 4

" Witness

* Job xl. 9. † 1 Cor. xv. 35—38.

‡ CICERO. See page 201.

|| PLINY. See page 212.

“ Witness thou sun, and all ye rolling spheres,
 “ How great, how good the **LORD** of all appears.”

PERIPHRASTIS, ungrateful sense to hide,
 Language of softest texture will provide.
 “ Full from the feast, and flush’d with wine, I’ll send
 “ The draught around to ev’ry joyful friend ;
 “ The body’s pains, the anguish of the soul,
 “ Shall all be bury’d in the blissful bowl ;
 “ No more your breasts shall heave with boding fears
 “ Of the hard galling chain that slav’ry wears *.”

ASYNDETTON cashiers, to speed its pace,
 The cop’lative from its accustom’d place.
 “ I came, saw, vanquish’d, mighty CÆSAR cry’d,
 “ *Vict’ry* and *Fame* attendant at his side †.”

A POLYSYNDETTON each thought to show
 Distinct with cop’latives will overflow,
 “ Bagnios, and sloth, and whores, and swimming bowls
 “ Dissolv’d their virtue, and unmann’d their souls ‡.”

An OXYMORON is in sound absurd,
 And word discordant wages war with word ;
 But from the conflict sense th’ advantage takes,
 And in a sudden blaze of genius breaks.
 “ A Christian’s pains are pleasures, losses wealth,
 “ His shame is glory, and his sickness health.”

ENANTIOSIS opposites presents,
 And thus the pow’rs, or charms of both augment.
 “ Torrents and streams are not describ’d alike :
 “ The torrent, bursting thro’ the shatter’d dyke,
 “ Tears up the harvests in its headlong course,
 “ And foams and thunders with resistless force :

“ Not
 * Livy. See p. 224. † SUETONIUS. See p. 234.
 ‡ Livy. See p. 236.

“ Not so the stream, that from the fountain flows,
 “ Limpid it runs, nor breaks the swain’s repose ;
 “ Plenty and peace its lucid windings clear,
 “ And scarce its murmurs touch the list’ning ear.”

CLIMAX our sense will by gradation raise,
 And this thought for the next a groundwork lays.
 “ Then,” says th’ Omnipotent, who reigns on high,
 “ My pitying ear shall hearken to the sky ;
 “ The sky shall hear the earth, the earth the wine,
 “ The wine shall *Jezreel* hear, for *Jezreel* now is mine*. ”

HYPOTYPOSIS to the life will paint.

“ At *Dives*’ gate poor *Laz’rus* pours his plaint :
 “ Each eager feature speaks the asking soul ;
 “ Thick heave his sighs, his tears in torrents roll .”
 “ — — — O ! my son,
 “ I saw, abhorr’d idea ! at the stake
 “ Old, venerable LATIMER ; a soul
 “ Spotless as infant chastity, than whom
 “ No Prelate wore a whiter robe, or grac’d
 “ An holier mitre. With officious haste
 “ A blood-stain’d fury hurl’d a flaming brand
 “ Amidst the pile, and taught the tow’ring blaze
 “ To route a thousand agonies of pain
 “ In ev’ry limb. He smil’d, the martyr smil’d,
 “ Scarce conscious of a pang. His lifted eye,
 “ O majesty of virtue ! calmly hung
 “ On heav’n’s unclouded arch, and seem’d to shine
 “ With something more than human ; rapture seiz’d
 “ Each glowing cheek, and flush’d his ev’ry look
 “ With all a cherub’s brightness. At his side,
 “ Sad intercourse of sorrows ! RIDLEY grasp’d
 “ The social chain, and shar’d with equal zeal

“ Barbarity

* *Hosea* ii. 21. See page 268.

"Barbary of torture — Yes, I shar'd
 "Affliction's deadly cup, and half assum'd
 "His dignity of soul. Ye heav'ns ! what joy
 "Tumultuous heav'd my breast ! what manly strength,
 "What energy of firmness, while my ear
 "Enjoy'd his heav'nly comforts ? Ev'ry nerve
 "Confess'd the full divinity, and steel'd
 "Affrighted nature, till th' angelic band,
 "Bright hov'ring o'er the flame, exulting led
 "Our unembodied souls to seats of bliss,
 "A paradise of sweets ! and gently lull'd
 "The last keen agonies of sense to rest *."

"Duration's long interminable line
 "In regions unexplor'd, O man, is thine :
 "Why then of low terrestrial cares so full ?
 "Why in thy work so languishingly dull ?
 "Thy life with what rapidity † it flies ?
 "A moment glances, and a moment dies :
 "And yet how few remain upon thy score !
 "Or who dares say, thou hast a moment more ?
 "Ere long all nature too shall sink in years,
 "And suns and planets, lawless from their spheres,
 "In ruin shall rush down precipitate,
 "Quench'd and absorb'd in all-devouring fate ;
 "O'er worlds demolish'd *Night* shall throw its pall,
 "And *Death* and second *Chaos* swallow all."

PROSOPOPEIA into persons turns
 The qualities of mind. "See *Valour* burns
 "From *Virtue*'s threat'ned head t' avert the blow,
 "And crush *Oppression*, her insulting foe."

Abstract

* Bishop RIDLEY's *Ghost*, page 212.

† Respic celeritatem rapidissimi temporis: cogita brevitatem
hujus spatii, per quod citatissimi currimus. SEN Epist. 99.—Were
ever words more happily chosen to express a Writer's ideas ?

Abstract ideas, gen'ral notions rise,
 And in corporeal shapes the soul surprise.
 " *Fame* on its wings the hero's name shall raise,
 " And her loud trump shall labour in his praise,
 " While *Vict'ry* weaves the laurels for his brows,
 " And round the chief her blaze of glory throws."
 A silent person thro' his friend shall speak.
 " How does my heart with *Milo*'s speeches break?
 " Farewel, farewell, my citizens, he cries,
 " Enjoy in peace your laws and liberties;
 " Still, my lov'd *Rome*, still happy may'st thou be,
 " Whatever wrongs are multiply'd on me.*"

This Figure by departed ghosts persuades.

" The bursting earth unveils her awful shades,
 " All flow, and wan, and cover'd o'er with shrouds,
 " They glide along in visionary crowds,
 " And all with sober, solemn accents cry,
 " Think, think, O mortal, what it is to die †."

PROSOPOPEIA too endows with sense,
 With life, with passion, and intelligence
 Inan'mate nature. " At our father's fall,
 " Whose curse has swept in ruin o'er us all,
 " Earth to its center sigh'd, the heav'ns around
 " Grew dark, and sighing, back return'd the sound †."

PARABOLE darts its surprising beams,
 And in unclouded lustre sets our themes.
 " A man unfaithful in an evil day,
 " When on his help our pleasing hopes we lay,
 " Proves like a broken tooth, which when we fain
 " Would use, reluctant and revolts in pain:

" Or

* CICERO. See page 360. † Altered from some
 lines in PARNELL'S *Night-Piece on Death*. † MILTON.
 See page 365.

" Or a disjointed foot, that, as we trust
 " Our weight upon it, sinks us to the dust,
 " While the swift lines of agonizing smart
 " Rush thro' our frame, and wound us to the heart *." }

Sublimity oft from this Figure springs,
 And soars exulting on its tow'ring wings.

" Who gave the crocodile his monstrous size ?
 " Large is his front; and, when his burnish'd eyes
 " Lift their broad lids, the morning seems to rise †". }

PARABOLES afford a rich delight,
 As thro' earth, sea, and skies they wing their flight.

" As when from mountain-tops the dusky clouds
 " Ascending, while the north-wind sleeps, o'er-spread
 " Heav'n's cheerful face, the louring element
 " Scowls o'er the dark'ned landscape, snow or show'r;
 " If chance the radiant sun, with farewell sweet,
 " Extend his ev'ning beam, the fields revive,
 " The birds their notes renew, and bleating herds
 " Attest their joy, that hill and valley rings ‡."

" As o'er the western waves, when ev'ry storm
 " Is hush'd within its cavern, and a breeze
 " Soft-breathing lightly with its wings along
 " The slacken'd cordage glides, the sailor's ear
 " Perceives no sound throughout the vast expanse,
 " None but the murmurs of the sliding prow,
 " Which slowly parts the smooth and yielding main;
 " So thro' the wide and list'ning crowd no sound,

" No

* Prov. xxv. 19.

+ YOUNG's version of Job xli. 18.

‡ MILTON's comparison upon the breaking up of the infernal council, and the joy of the devils in SATAN's undertaking the bold attempt of passing from hell through unknown difficulties and dangers in search of our world. *Paradise Lost*, book ii. line 488.

“ No voice but thine, O Agis, broke the air,
 “ Declaring thus the oracle divine *.”

That holy man, who sin and sinners flies,
 Who sets the laws of Heav’n before his eyes,
 There finds an inexhaustible delight,
 Reads them by day, and thinks them o’er by night,
 The honour’d fav’rite of his GOD shall live,
 And from his hand shall endless bliss receive.
 So, planted by some river’s flow’ry side,
 With streams from ever-bubbling springs supply’d,
 Tow’rs some young tree from its well-water’d root,
 And in its season yields the choicest fruit:
 No sick’ning blast upon its boughs is seen,
 And its leaves flourish in immortal green †.

Bright was his genius as the solar beam,
 Soft was his temper as the silver stream ;
 His eloquence, with native vigour strong,
 Swept like a tide, and bore our souls along ;
 Like sun-enkindled gems his manners blaz’d ;
 All saw their beauty, and that beauty prais’d ‡.

EPIPHONEMA charms and edifies
 With observations nat’ral, just, and wise.

“ With am’rous language, and bewitching smiles,
 “ Attractive airs, and all the lover’s wiles,
 “ The fair *Egyptian JACOB*’s son careft,
 “ Hung on his neck, and languish’d on his breast ;
 “ Courted with freedom now the beauteous slave,
 “ Now, flatt’ring, su’d, and threat’ning, now did rave.

“ But

* GLOVER’s *Leonidas*, book i. line 89.

† Psalm i. 3.

‡ The Author’s character of the Reverend Mr SAMUEL DAVIES.

“ But not the various eloquence of love,
 “ Nor pow’r enrag’d could his fix’d virtue move ;
 “ See, aw’d by Heav’n, the blooming Hebrew flies
 “ Her artful tongue, and more persuasive eyes,
 “ And, springing from her disappointed arms,
 “ Prefers a dungeon to forbidden charms *.”

But from this dark event what mercy springs ?

This hard rough road the suff’ring hero brings

To freedom, dignity, to wide command,

And the first favours from a monarch’s hand,

While acclamations ring around the land.

To Virtue’s voice inflexible adhere ;

Her toils, her pains, her discipline severe

Shall with an ample recompence be crown’d,

By Heav’n approv’d, and thro’ the world renown’d.

“ Stedfast in virtue’s and his country’s cause,

“ Th’ illustrious founder of the Jewish laws,

“ Who, taught by Heav’n, at genuine greatness aim’d,

“ With worthy pride imperial blood disclaim’d,

“ Th’ alluring hopes of Pharaoh’s throne resign’d,

“ And the vain pleasures of a court declin’d,

“ Pleas’d with obscure recess, to ease the pains

“ Of Jacob’s race, and break their servile chains.

“ Such gen’rous minds are form’d, where blest religion }
 reigns †.” }

* BLACKMORE’s *Creation*, book ii. line 46.

† *Ibid.* book ii. line 58.

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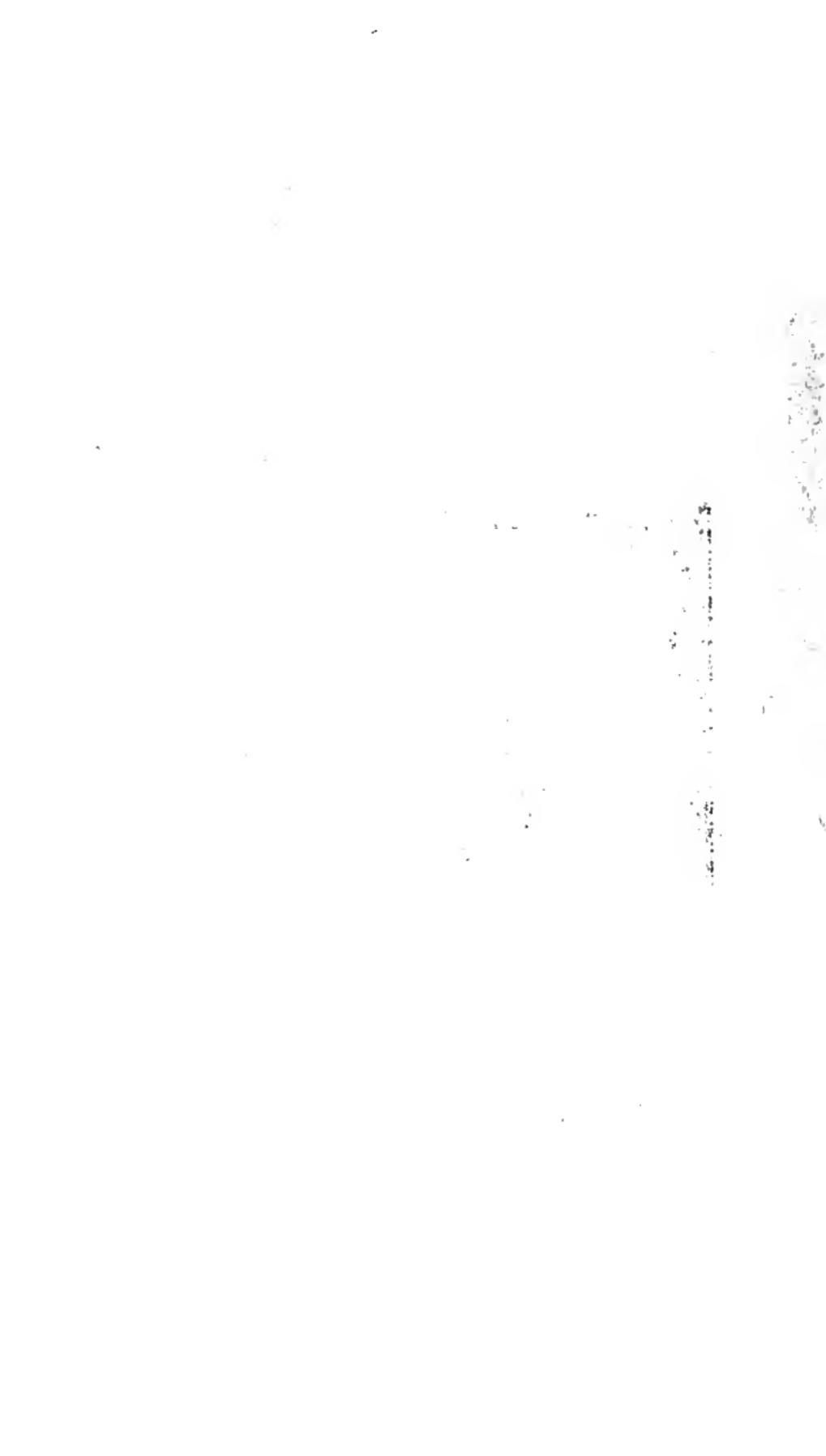
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